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ABSTRACT

A product of the Indian Studies Curriculum Committee and the Indian Studies Staff, this manual on the Indians of Southeast Alaska constitutes a useable classroom tool designed for the cross-cultural program in the Juneau School District. Objectives of this Indian Studies Program are identified as: to increase knowledge, awareness, and positive attitudes of all students, K-12, toward the cultural heritage of the Southeastern Alaska Indian; to promote community involvement through the use of human and material resources; and to increase awareness and understanding of similarities and differences among all cultures. The seven sections of this curriculum guide include the following study topics: (1) History (maps; geography; origin; migration; community life, including social customs and habits; religion and beliefs; social and religious ceremonies; social structure); (2) Contemporary Family Life (family roles, food, fishing, and clan relationships); (3) Art (carving, drawing and painting, weaving, sewing, bentwood boxes, and music); (4) Language (spoken, written, and legends and stories); (5) Suggested Resources (people and agencies); (6) Modifications (modifications of the foregoing text); and (7) Bibliography (a 47-item annotated bibliography). (JC)

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INDIAN STUDIES

JUNEAU, ALASKA

U.S. DEPARTMENT OF HEALTH,
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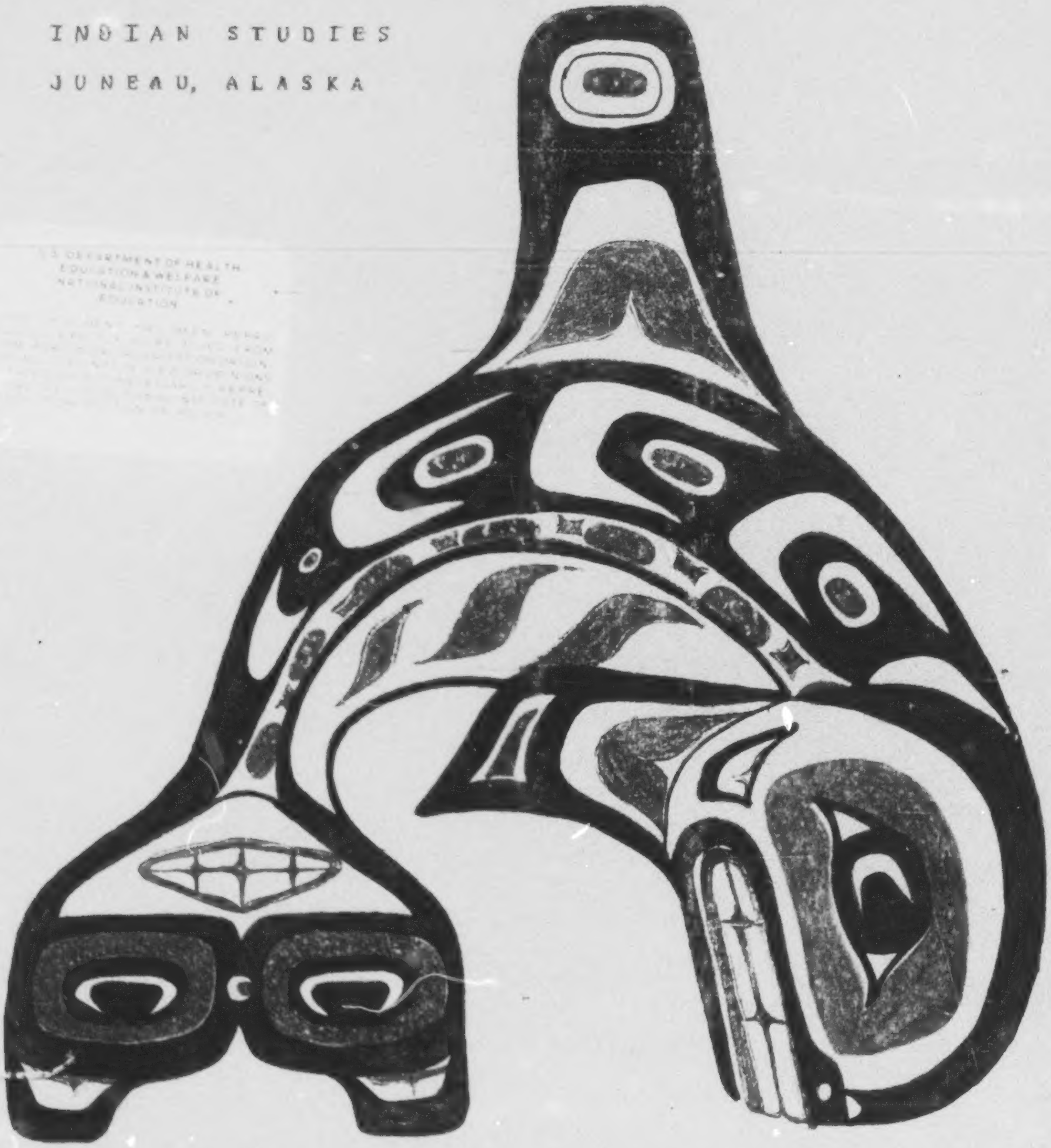

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PREFACE

The Indian Studies Program is the result of combined efforts of the Indian Studies Curriculum Committee (composed of educators, past-educators, and present-day Indian philosophers) and the regular Indian Studies Staff. The project began June 1974 under Title IV-A, Indian Education Act.

The Indian Studies Curriculum Committee attempted to compile a comprehensive and readable manual - a useable classroom tool - for the cross cultural program in the Juneau School District. They drew upon the resources of numberous people and varied printed materials.

The manual pertains to the Indians of Southeastern Alaska, primarily the Tlingits. However, in the "Activity Box" which accompanies the manual (containing 800 varied activities), there are many suggestions for relating this culture with other cultures in Alaska, the United States, and the World.

The goals of this program, as defined by the Indian Studies Curriculum Committee, are to increase knowledge, awareness, and positive attitudes of all students, K-12, toward the cultural heritage of the Southeastern Alaska Indian. To promote community involvement through the use of human and material resources and to increase awareness and understanding of similarities and differences among all cultures. The program can be utilized in daily study; special unit study; group project study; and learning center activities or any combination thereof.

It is believed the efforts put forth in this project have produced concrete tools to assist the classroom teacher in promoting the continuation and preservation of the Indian Culture and its "Heritage".

Janie Cesar

February 1975

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    B. Written
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OBJECTIVES

I. HISTORY
    A. Geography

1. Know the geography of Southeast Alaska

2. Know the relationship of Alaska to rest of world

3. Know location of major groups of Alaska Natives

4. Know location of major groups within Tlingit Nation

5. Understand effect of land forms on location of major groups

6. Understand influence of physical environment on native way of life

7. Know the location of Indian named places

   a. how and why they were so named

B. Origin

1. Know where Tlingits came from

   a. the different versions

   b. land bridge, flood, south

2. Relate similarities with other cultures

   a. Oriental, Eskimos, South American

C. Migration

1. Understand why natives migrated

   a. food

   b. social reasons

2. Know the routes of migration

3. Understand the population increases and decreases due to disease and migration

4. Recognize the importance of rivers on migration patterns and as food sources

D. Customs

1. Understand the community life of the Tlingits

2. Food from environment

   a. Understand the means for gathering food

        1. fish wheel
        2. hunting
        3. berries
        4. trapping
    b. Recognize foods as edible and poisonous
    c. Know the different kinds of food
    d. Know the ways of preserving foods
    e. Understand the preparation of food

3. Shelter
    a. Recognize the varieties of housing
        1. summer camp
        2. winter camp
        3. ceremonial houses
    b. Know the materials and tools used in construction
    c. Know why the homes were designed as such
    d. Understand the techniques and design used in construction of houses
    e. Relate construction to similarities of construction techniques in other cultures
    f. Recognize reasons for painting homes with totemic design

4. Clothing
    a. Recognize the materials used to construct the clothes
    b. Know of the construction techniques in making the clothes
    c. Recognize the ceremonial regalia
    d. Recognize the role clothing played in the social structure
    e. Know of the adornment used in dress
    f. Relate the clothing to the environment and to other cultures

5. Medicine
    a. Recognize the herbs and plants used for medicinal purposes and how they were used
6. Trading
    a. Understand the reasons for and importance of trade
    b. Know the kinds of items traded
    c. Know the type of money and system used in trade
    d. Understand the ceremony involved in trading
    e. Understand the influence of non-natives on trade
7. Transportation
    a. Know the modes of transportation
    b. Compare the similarities of transportation between the Alaska natives
    c. Recognize the different kinds and uses
    d. Understand the role of environment on the development of transportation
    e. Recognize the manufacturers and techniques used in making the canoes
8. Totem
    a. Recognize the types of totems
    b. Know of the origin of the totems
    c. Understand the effect of the missionaries on the totems
    d. Understand the meaning behind the totems
    e. Know of materials and techniques used on constructing the totems
9. Games
10. Ornamentation

E. Religion

1. Understand the role of the Shaman

2. Know the legends

3. Recognize the similarities between religions of other cultures

4. Know the effect of established religion on old religion

5. Understand the basic beliefs

   a. Spirit that is above all

   b. Reincarnation

   c. Idea that everything is alive

F. Ceremonies

1. Recognize the kinds of Potlatches

   a. Inherit money

   b. memorial for death

   c. honor the opposite clan

   d. marriage

2. Understand the procedure and structure in conducting a potlatch

3. Realize that the basis for potlatches is sharing

4. Identify the other types of ceremonies

G. Social Structure

1. Clans

   a. Know the two phratries (Eagle, Raven) and the emblems of the clans

   b. Understand the organization of the clans in the village

   c. Recognize the order of importance of the family within the living quarters

   d. Understand how the Tlingits received their names

2. Slaves

   a. Understand the treatment of slaves

   b. Know how they acquired their slaves

        c. Recognize the role and the utilization of the slave

    3. Law and Order

        a. Know the laws and rules of the clan

        b. Recognize the punishments for breaking rules

H. Wars and Feuds

1. Recognize the differences between wars and feuds
2. Understand reasons for wars -- feuds
3. Know the consequences of war
4. Recognize the methods and weapons of war
5. Research local wars and feuds

I. Non-Native Influences

1. Realize the effect of non-natives on total native culture
2. Develop a timeline of varying non-native entrances to Alaska
    a. Spanish (1582)
    b. Russian
    c. English
3. Understand the reactions of the natives to the newcomers
4. Compare the non-native influence timeline with landmarked events in the United States

J. Influence of Indians in Development of Alaska

1. Understand the reception of and aid given the early explorers and settlers
2. Recognize Tlingit influence in establishing the present economy
3. Be familiar with major Indian leaders and their contributions
    a. Native Land Claims
        1. Know when and why the land claims originated

II. CONTEMPORARY FAMILY LIFE

A. Family Roles and Education

1. Understand the role of each family member -- mother, father, grandparents, uncles
2. Compare the value systems with other cultures
    - a. time
    - b. discipline
    - c. education
3. Compare type of education with other cultures
4. Compare the past and present tribal customs
5. Understand the importance of and how Tlingits receive their names
6. Understand the influence of formal non-native education on the Tlingit people

B. Food

1. Know the nutritional value of the natural native foods
2. Know methods of gathering food
3. Understand methods of preparing food
4. Recognize methods of preserving food
5. Understand the monetary value of native foods
6. Realize the impact of the Marine Mammal Moratorium on subsistence hunting and fishing

C. Fishing

1. Know methods used in fishing
2. Understand the importance of fishing on the economy
3. Recognize the kinds of fish being caught
4. Compare the old ways of fishing with the new ways
5. Identify how the fishing equipment is constructed

D. Clan Relationships

1. Know the use of kinship terms
2. Understand the clan division of Eagle and Raven
3. Recognize the crests of the two clan divisions
4. Compare and contrast the clan relationships with other Indian nations
5. Realize that marriage is always with the opposite clan
6. Compare the marriage law with other Indian nations

III. ART

A. Art

1. Realize the impact of the availability of materials on art form in Alaska
2. Understand the non-native influences in the art forms

B. Carving

1. Totem
    a. Study the totem and compare the various styles of carving
    b. Realize the uniqueness of an expert carver, the qualities that made him an expert carver
    c. Recognize the Haidas as the most outstanding carvers
    d. Understand the changes that occurred in the art as a result of non-native influences
    e. Realize the stylistic design of the totem art
    f. Know the materials, the preparation of materials, and tools used in totem art
2. Masks
    a. Know the techniques for making masks

3. Utensils
    a. Study the development of utensils through the years
    b. Understand the differences in utensils
        1. ceremonial
        2. everyday
    c. Know the materials, tools, and techniques used in making the utensils
    d. Recognize the designs used on the utensils

4. Tools
    a. Know why and how the tools were made
    b. Compare the tools with those used by other Indian groups
    c. Identify the various carving tools and the marks they made

5. Materials
    a. Identify the types of wood, bone, and shells used
    b. Research where materials were plentiful and located
    c. Compare the characteristics of materials

6. Canoes
    a. Know the method, materials, and tools used in carving
    b. Compare the different types of canoes
    c. Understand why the canoes were painted

7. Hats
    a. Identify the types of hats used with each group
    b. Know the materials, methods, tools used in carving
    c. Recognize the design of hats

C. Drawing and Painting

1. Designs

        a. Identify the basic design form
        b. Compare basic Tlingit design with other Indian cultures
        c. Understand the origin of the design
        d. Recognize the meaning of the design
    2. Color
        a. Identify the relationship between the colors and the design
        b. Identify the natural materials used for dyes and where to find the materials
        c. Know the techniques used in making the dye

D. Weaving
    1. Blankets
        a. Identify the types and uses of blankets
        b. Know the methods, materials, and tools used in constructing the blankets
        c. Know the family roles in preparing the blankets
        d. Understand the clan relationship to the basic design
        e. Compare the woven blanket with other kinds of blankets
        f. Understand the monetary value of the blankets
    2. Baskets
        a. Identify types and uses of baskets
        b. Know methods, materials, and tools used in constructing the baskets
        c. Know the family roles in preparing the baskets
        d. Compare the woven baskets with other kinds of baskets
        e. Understand the monetary value of the baskets
    3. Mats
        a. Identify the uses made of mats

    - b. Know the materials, methods, and tools used in making the mats
  - 4. Hats
    - a. Know the materials, methods, and tools used in making the hats
    - b. Compare the Southeastern Indian hats with hats of other Indian cultures

E. Sewing

  - 1. Bead Work
    - a. Know the materials, tools, and techniques used in bead work
    - b. Understand where the beads were obtained
    - c. Realize the symbolism in design
    - d. Recognize that techniques can be associated with individual craftsmen
  - 2. Clothing
    - a. Identify the materials used in clothing
    - b. Recognize the different uses and types of clothing
    - c. Understand the techniques for preparing and preserving the skins
    - d. Understand the techniques for sewing the skins

F. Bentwood Boxes

  - 1. Understand the physical construction of the boxes
  - 2. Describe the various uses of bentwood boxes
  - 3. Realize the lasting qualities of bentwood boxes
  - 4. Recognize the design on the bentwood boxes
  - 5. Understand the monetary value of the bentwood boxes

G. Music

  - 1. Songs

        a. Understand the role music played in Indian life

        b. Recognize the characteristics of the people who were songwriters

        c. Understand the value of the songs

        d. Compare the songs of local Tlingits with songs of other Tlingits and other Indian groups

        e. Realize the symbolism and types of songs

    2. Dances

        a. Understand the role dancing played in Indian life

        b. Compare the style of local Tlingit dancing with other Tlingits and other Indian groups

        c. Identify the relationship of costumes and dancing

    3. Instruments

        a. Recognize use of various instruments in supporting rhythm of song and dance

        b. Understand the construction of the instruments

        c. Identify the various instruments

IV. LANGUAGE

A. Spoken

1. Gain exposure to the sounds of the language

2. Compare the sounds of the Tlingit language to languages of other Indian cultures

3. Know how to make the sounds of the language

4. Understand and verbalize simple, common expressions

5. Utilize basic conversation

6. Identify the grammar, parts of speech, work order

B. Written

   1. Recognize simple words in written form

C. Legends (Folklore)

   1. Understand the importance of legends to the Indian life; moral development, developing memory, entertainment

   2. Recognize the symbolism involved in the legends

   3. Compare the different versions of legends of the Tlingits

   4. Compare the different legends with legends of other Indian cultures

   5. Gain exposure to the many legends

   6. Compare the legends with those of other cultures

ALASKA NATIVES AND THE LAND

I. General Introduction

The local clan division in a village was the important social unit among these Indians. It was the entity in which control and authority, in the political sense, existed. It was the primary property claiming or owning group or entity. It held claims to well-defined hunting, fishing and gathering areas. Clan property included the fishing streams, the coastal waters and shores, the hunting grounds, the berrying areas, the sealing rocks, the house sites in the villages, and the rights to passes into the interior. Hunting grounds usually consisted of the watersheds of the streams or rivers. The protection of these resources was a local clan matter.

Each house group of the local clan was vested with the right to exploit certain defined clan areas, the chief of the local clan being generally responsible for the administration of all of the property. Thus, tracts of local clan territory were parceled out or assigned to individual house groups for exploitation. It was the chief of the local clan, assisted by the other house chief elders of the clan, all of whom formed a "council", who controlled the clan's affairs.

. . .

The native material culture of the Tlingit and Haida Indians generally made use of a great variety and number of natural resources of both land and sea. The major resources used included. *Fish*: salmon, halibut, cod, olachen, herring, trout, and snapper; *Sea mammals*: sea otter, seal, sea lion, whale and porpoise; *Shellfish*: a variety of clams, mussels, cockles and snails; *Other resources of the beach and shoreline*: a variety of kelps and seaweeds, some eaten and some used for other purposes; *Animals*: the deer, bear, fox, mountain goat and sheep, porcupine, marmot, otter, mink, beaver, squirrel, lynx, marten, rabbit, weasel, wolf, muskrat and coon; *Birds*: duck, geese, grouse, ptarmigan, gull, crane, crow, including the eggs of many; *Trees*: principally the red and yellow cedar, and, in addition, the hemlock, spruce, cottonwood, willow, birch, pine, alder, maple and mountain ash; *Berry bushes*: the cranberry, soapberry, huckleberry, blueberry, and many others; *Plants*: a variety of grasses, weeds and roots useful both as foods and for fiber, and of herbs and lichens useful as dyes and for medicinal and ceremonial purposes; *Minerals*: a variety of hard stones and copper.

Fish was the principal food resource, of which salmon was the most important, and fishing was the most important economic activity of these Indians. Generally, land hunting and other land activities were of much less importance in their economy. While these Indians were expert fishermen, they were not considered as good hunters. The Tlingit and Haida Indians made from these natural resources of their territory their food, shelter, clothing, and the tools, fabricated articles and commodities used by them in their trade and other activites. Fish, animal meats, berries, roots, clams, fish oil, many grasses and other products were made into food both for immediate consumption and dried and stored for winter feasting and for use in trade. Wood, in the use of which they were highly skilled, was the primary material for most of their manufactures. Their houses, canoes, boxes in which they stored their foods and other articles of value, totem poles upon which they carved their crests, and most of the implements they used in day to day living, were fabricated from wood. They made a host of articles from bark, particularly the inner bark of the red and yellow cedar. The well-known Chilkat blankets were made in part of wool from the mountain goat and of bark, and sometimes lined with the fur of the sea otter. Other fibers were also woven. At the time of first contact with Europeans, furs provided the principal clothing for these Indians. Later, as hereinabove set forth, the European and American markets greatly increased the demand for furs. In exchange for their furs, the Indians obtained European and American clothing that replaced their native clothing. They also obtained firearms, traps and metal utensils that replaced their native weapons as well as many of the native utensils which were earlier made out of wood, copper, and stone. In addition to hunting, fishing, and gathering, these Indians devoted a great part of their time to trade and to their important ceremonial feasts, called "potlachs". In addition to food products, the principal articles of trade, which were exchanged among the Indians themselves in great quantities, were furs, cedar logs and canoes, oil made from the olachen fish, bark, robes made of marmot skins, wool-bark blankets (Chilkat), carved utensils, shells, lichen for dyes, copper, and, after its introduction by white traders, the potato which the natives cultivated to some extent where they found suitable ground. At their winter ceremonial feasts or potlachs, these Indians consumed and gave gifts of great quantities of surplus food, blankets, furs, and other commodities. In this manner, the Tlingit and Haida Indians obtained from their territory an economy that, for a primitive people, was rich in the variety and extent of its material wealth.

Throughout the winter months of November through February, the Tlingit and Haida Indians generally lived in one or another of the permanent villages which composed their tribes. This was their real home and is sometimes referred to as the "winter village" to distinguish it from the temporary summer camps. The massive ceremonial houses of the local clans were located in these villages. The village ordinarily stretched along some sheltered beach near some especially fruitful fishing, hunting and gathering area. However, most of the time throughout the spring, summer and fall the Indians were scattered, each family generally taking by canoe some customary route of its own whereby, together with the other occupants of its house, they would use the various fishing, hunting and gathering areas of the house, each area being used in the season of its special productivity. At these times, the winter village was all but deserted. During these spring, summer and fall rounds, the Indians lived mostly in crude shelters, the permanence of each depending upon the time spent in the particular area. Where a family customarily stayed for several weeks, it would build a camp of substantial planks. However, where the family customarily stopped for days only, its shelter would consist of little more than a heap of boughs or a skin tent. These summer shelters, like the permanent villages, were ordinarily located close to some fruitful region of some sheltered beach where the canoes of the Indians could be safely landed. In this manner, the habitations of the Tlingit and Haida Indians were scattered along the waterfronts of their territory, such as the ocean, the bays and inlets, up the rivers, wherever the waters were navigable by canoe, and also, to a lesser extent, on the shores of fresh water inland lakes where salmon spawned.

. . .

Among the Tlingit and Haida Indians, the annual round differed somewhat between the various tribes. The riverine Tlingit tribes along the mainland coast, such as the Chilkat-Chilkoot tribe, were able to secure great quantities of their staple foods for long seasons close to their permanent villages. They spent longer periods of the year in their permanent villages than did the island tribes. The mountain goat and marmot were obtained along the mountain slopes of the coastal range on the mainland. In addition, the mainland Indians had access to various other animals that were not found on the islands, such as wolf and grizzly bear, as well as the larger land mammals, such as elk and moose. The coastal tribes jealously guarded their trade monopoly with their Athabaskan neighbors to the east, and for this purpose, through well-defined trails and passes, traveled inland long distances beyond the coastal range. In general, however, the Tlingit and Haida Indians scattered out from their winter villages early in March. On the islands, this was the time for halibut and cod fishing and gathering herring roe, and on the mainland, for trout fishing. Shellfish were then at their best and were gathered in great quantities, dried, smoked and packed in airtight boxes. The coastal tribes traded dried meats and hides for these island shellfish, and engaged in trapping and hunting. In particular, this was the month for hunting bears, sea otter and seal. Deep sea and trout fishing continued in April, at which time the women gathered seaweeds of various kinds. The hunters continued trapping on the mainland, but on the islands, since the hair of the fur-bearing animals became thin with the approaching warm weather, the hunters sought other animals, such as rabbits and porcupines. On the mainland, marmots were dug out of their holes on the mountainsides. Ducks were hunted on the water and grouse on the hillsides. In May, the search for green plant foods began.

Many varieties of roots were collected by the women, boiled, dried and packed away. In this month, immense quantities of fish oil were prepared, this being the season for catching the olachen, a small extremely oily fish spawned in the river mouths. The oil from this fish was eaten with most foods and was used for preserving berries, roots and herbs. The end of May was a time for trading expeditions, the tribes at the river mouths exchanging their oil, the coastal tribes their blankets and marmot robes, the island tribes their cod and halibut, and the Haida their large canoes, for the commodities of other tribes. In June, berries began to ripen and many varieties of berries and roots, herbs, hemlock bark, and birds' eggs were gathered by the women for immediate consumption, for storage, and for trade. This was also a time for feasts and building ceremonial houses, using timbers that had been prepared during the winter. Trading continued throughout June, and long voyages were undertaken. In late June or July, the first salmon runs began, and by August the storage of large quantities of food became the principal activity. Women gathered berries and men hunted for meat, which was dried and stored. In September, most of the Indians concentrated upon salmon, the men fishing, the women drying, smoking, and storing. In October, the emphasis shifted to hunting such animals as the deer and the mountain goat. In this month, the coastal tribes made their last trading trips inland before the winter closed the passes. Toward the end of October, plans were laid for the ceremonial potlachs that took place in November and December. In winter, the days were short, the weather wet, and the nights suited to the great feasts. During these months, the tribes lived largely on the supplies gathered in other months. However, trapping and some hunting were carried on throughout the winter months, the Indians tending traplines that generally extended several miles up a stream or along some waterfront. In November and December most of the productive activities took place in the winter villages. The women prepared fibers for weaving and the men, wood, stone, and shell for toolmaking. The men also searched the forests for trees for canoes and house timbers. By January, most ceremonial feasts were past. The women made garments and wove baskets and the men made canvas, totem poles, ceremonial articles, and tools. In

February, preparations started for the new season's rounds of fishing, hunting, and gathering. Canoes, fishing and hunting equipment were repaired. The men made short fishing trips. Soon thereafter each family set out, as the year before, to fish, hunt, and gather in the various areas allotted to it by the customs of its house and local clan.

In the last decades of the 18th century and through the first half of the 19th century, trade for furs was the principal attraction that drew Europeans and Americans to the northwest coast of America. In 1778 Captain Cook's expedition left Tlingit and Haida territory with a great quantity of furs obtained in trade with the Indians. Later this expedition landed at Macao, China. Here the crew found that its furs, especially the sea otter furs, were highly prized. Thereafter, the opportunity thus opened for a profitable trade became widely known.

Over the years that followed, three means for exploiting the fur trade developed. First, sailing ships, largely from England and America, went through the channels, bays and inlets of Tlingit-Haida territory exchanging European and American wares for cargoes of furs. Second, the Russian American Company, under the leadership of Baranof, established a number of settlements in Tlingit and Haida territory. The principal settlement was established at Sitka in 1799. A few years later, Nikolayevsk was founded at Yakutat Bay and Simeyonosk on the Cape of St. Elias, and again some years later a post was established at Wrangell. Each of these posts was set up primarily to gather furs through trade with the Tlingit Indians. Third, beginning in the third decade of the 19th century, the Hudson's Bay Company, moving north and west from British Columbia, attempted to establish trading posts along the coastal strip in Tlingit and Haida territory. In 1839, the Company secured from the Russians a right to establish its trading posts in this area by a lease made with the Russian American Company. However, by this time the supply of sea otter furs had been considerably depleted, the Chinese market had been depressed, and the long voyages of the sailing ships were no longer profitable. Consequently, the fur trade with the Tlingit and Haida Indians that had earlier been done in the largest measure with sailing ships shifted to the trading posts of the Hudson's Bay Company and the Russian American Company.

The fur trade changed and enriched the material culture of the Tlingit and Haida Indians. By this trade the Indians were supplied with firearms and steel traps to the point where former weapons and trapping methods were largely abandoned. Flour, molasses, rice, tobacco, whiskey, knives, and shirts became staples of the new material culture. Trapping and hunting became a major economic activity and a principal avenue to the material wealth important to the power and prestige of the Tlingit and Haida clans, as hereinafter more particularly described. This fur trade also tended to concentrate the Indians into larger villages and sometimes to reduce the number of these villages to one for each tribe, also as that term is hereinafter defined. However, before 1850, the intensive trapping and hunting of the Tlingit and Haida Indians had begun to reduce the total annual product of furs from their territory.

The fur trade hereinabove described did not impinge in any material respect upon the Tlingit and Haida Indians' concept of their proprietorship over their lands and waters. The Europeans and Americans, with only insignificant exceptions, did not send hunting or trapping expeditions into Tlingit-Haida territory. They did not come into the territory with intent to cultivate the land or even with intent to make permanent settlements beyond the minimal needs of trading posts. Even the few posts that were established by the Russians and British were secured from the Indians either by conquest, followed by a grudging consent, or by an initial purchase or trade in accordance with the Indian concept of their right to their land. The incentive that the fur trade gave these Indians to hunt and trap succeeded in securing to the white man the fur product of the area without doing violence to the Indians' concept of proprietorship over the territory.

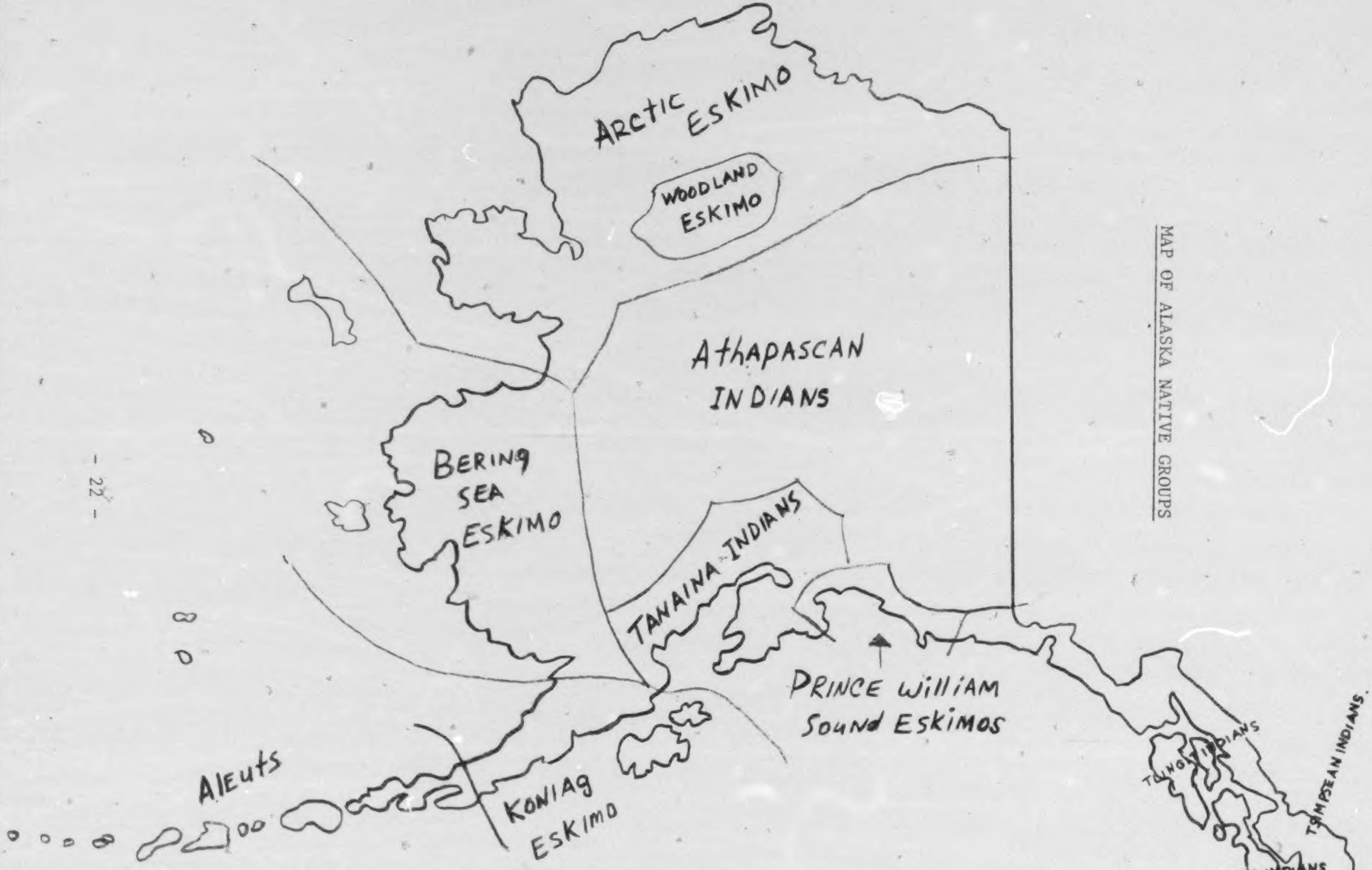
The Indians preserved with little change their original way of life throughout the period of Russian occupation. Following the purchase of Alaska by the United States, livelihood patterns began to change, both voluntarily and as a necessary adjustment to the developments introduced by ever increasing numbers of Americans. The communal houses were abandoned in favor of single family dwellings as early as the 1880's. The establishment of commercial fisheries dispossessed some families and groups of traditional fishing sites and disrupted the traditional annual regimen of resource harvest.

The rapidity with which resource development advanced is indicated by Governor Knapp who, in his annual report dated October 1, 1889, reported that eleven sawmills were in operation in southeast Alaska and that at least 36 salmon canneries were in operation, 19 of these canneries having been built and put into operation since the last season. The report of the 1890 census stated that fishing stations in southeast Alaska were located at nearly every point that afforded a supply of fish sufficient to warrant the investments of capital.

Gold mining developed in a few areas and caused serious local disturbance to the Indians, particularly in the Juneau-Douglas area, although its influence was not widespread as was the case with commercial fisheries.

Initially the exploitation of natural resources by Americans did not benefit the Indians. Chinese workers were brought in to perform cannery labor. Fishing required special gear investments beyond the means of the Indians, and whites operated the sawmills and gold mines. Gradually, however, the local natives began to participate more and more in these industries, especially in the commercial fisheries. During the present century, commercial fishing has become the economic base of nearly all the Indian communities of southeast Alaska. With government assistance, these people have acquired fishing vessels of the finest type. They participate in cannery operations and are involved in successful competition with Caucasians at all levels of industry.

Subsistence utilization of fish and game resources remains important to the Tlingit and Haida, particularly in outlying villages, but it does not differ greatly from the uses of other races who reside in the same localities. The trapping of fur animals is still practiced, often as an enjoyable endeavor rather than a profitable enterprise. Basically the Indians now live with a money economy, little if any different from other Americans, although they are not as well represented at the professional and business levels. They find employment, side by side with Caucasians, in virtually all aspects of the region's industry, and actually dominate the commercial salmon fishery in several localities.


Arctic Eskimo
WOODLAND ESKIMO
Athapascan INDIANS
BERING SEA ESKIMO
TANAINA INDIANS
PRINCE william Sound Eskimos
Aleuts
KONIAG ESKIMO
TLINGIT INDIANS
TSIMPSEAN INDIANS.
HAIDA INDIANS

MAP OF ALASKA NATIVE GROUPS

GEOGRAPHY

General geography of Southeast Alaska: climate is warm in winter and cool in summer with precipitation from 50 to 200 inches annually. The terrain is characterized by rugged mountains, torrential rivers, craggy coasts, and dense forests. There are a few flatlands and the region is poorly suited for agriculture. However, the area is abundantly supplied with natural foods (both land and sea).

ORIGIN AND MIGRATION

The material herein is by no means complete and may not be totally accurate.

This is a summary of a few of the possibilities related to the origin of the Southeast Indian groups:

Origin of the Natives of Southeast Alaska

1. Migration over a geologic land-bridge from Asia (Siberia), into the area of West Central Alaska and finally a diffusion throughout the North American Continent.

The Eskimo are generally given a very late time of arrival on the continent. The Tlingit, Haida, and Tsimpsian groups migrated prior to the Eskimo across the land-bridge and travelled through the interior to British Columbia.

Migration into Southeast Alaska resulted from travel down the rivers -- Copper, Taku, Chilkoot/Chilkat, Skeena, Stikine. Further diffusion resulted within the area of Southeast Alaska until areas of domination were established.

The ultimate migration of the Haida and Tsimpsian into Southeast Alaska was much later than that of the Tlingit.

2. "God created man and they settled in the Holy Land". Several ideas are similar to that or connected with the Hebrew group. (Historical ideas, and language.)

Many years ago there were two floods, the first flood carried the native group far around the world. When the water receded the people came ashore on the high mountains in the interior. (East of the Coast Range, now in Southeast Alaska.)

Several routes were available for the migration into the Southeastern area:

The Eagle clan migrated down the Taku River.

The Tlaskedee (Raven, Ketchikan) moved down the Unick and the Chickenon.

The Yakutat people used the Copper River for migration.

The Keksudee moved to Sitka. This clan was a wandering group and resulted in the owning of no land. Raven clan moved in.

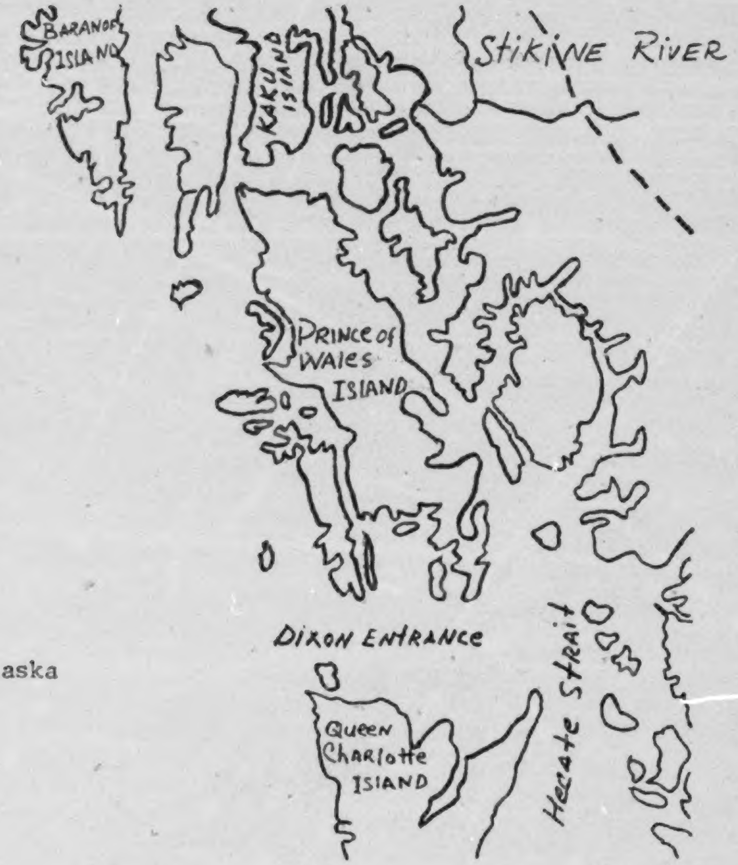
Legend: As migration continued, groups separated into various family groups and family trouble began. (Father versus brother; father against son.) As the people arrived at the river mouth they separated, never to meet again.

Taku at this time, was a landlocked lake and obtained its name which means a large lake filled with ducks, geese and swans.

Legend: When migrating down the Stikine, the people came to a large glacier which blocked their path. It was impossible to get the rafts and provisions over. There was a river flowing below the ice providing a possible route to the lower side. Some old women who claimed they have lived a full life, volunteered to take one raft down the river below the ice to see if the route was possible. Branches and feathers were mounted on the raft to check the clearance. A ceremonial last song was sung as the raft was engulfed by the shadows of the glacier. Three runners were sent ahead to report the success or failure of the voyage. After several days the raft reappeared with branches and feathers untouched. The migration of people and cargo could again continue safely down the river.

3. Another possible origin of the people of Southeast Alaska, according to many anthropologists, is the southern part of North America.

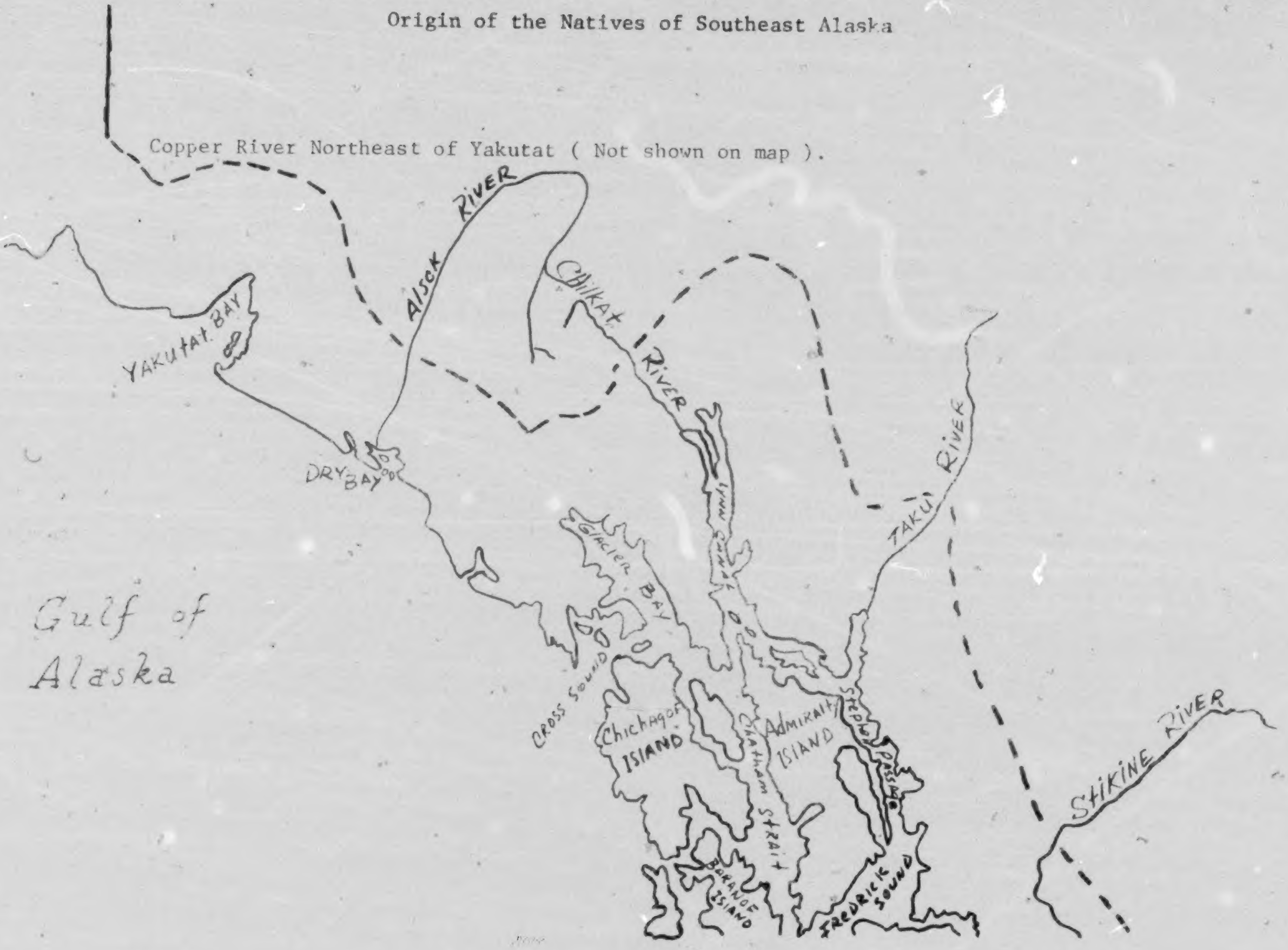
Many similarities in language and customs are noted between the natives of Alaska and those of America's Southwest.


BARANOF ISLAND
KAKU ISLAND
STIKINE RIVER
PRINCE OF WALES ISLAND
DIXON ENTRANCE
Hecate Strait
Queen Charlotte ISLAND

Origin of the Native of Southeast Alaska

Skeena River not shown (in British Columbia.)

Origin of the Natives of Southeast Alaska



Copper River Northeast of Yakutat (Not shown on map).

YAKUtat BAY
ALSEK RIVER
Chilkat River
DRY BAY
Glacier BAY
LYNN CANAL
TAKU RIVER
Gulf of Alaska
CROSS SOUND
Chichagof ISLAND
Chatham Strait
Admiralty ISLAND
STEPHENS PASSAGE
BARANOF ISLAND
FREDRICK SOUND
STIKINE RIVER

COMMUNITY LIFE

Appearance of Tlingits

The Tlingits were of average height, light frames. Their faces had great width and flatness with low broad nose and lips of medium thickness. They were a slightly darker shade of yellow brown than the northern Chinese and Japanese. Straight, black hair, graying only with great age, framed their head. Baldness was rare and facial hair scanty. The Tlingits were taller than the lower-northwest coast Indians.

Villages and Homes

The villages usually hugged the shoreline and faced out to sea. There was usually a single row of houses, but some villages had two or three rows set about 200 feet apart.

The winter houses had four corner posts as foundation with the only opening being a door which was raised a few steps above ground. The home would accommodate 12-100 individuals; separate sleeping quarters were contrived by hanging boards, mats or blankets from the high beams. A wide platform stretching around the walls served as sleeping areas. Cedar bark mats were arranged around the walls for sleeping and were rolled up during the day. In the center of the room a fireplace was kept going throughout the day. A smokehole above provided for ventilation.

Posts, plates and moldings above the doorways were carved with totemic crests. A high post above the roof carried the family crest. Near the back wall stretched from roof to floor a large screen with a hole in the center and painted with totemic design. Behind the screen ceremonial paraphernalia was kept. From the roof beams also hung platforms used as storage closets for personal articles. Some houses also contained excavations for sweat baths.

In front of the houses were racks for drying fish and houses for smoking fish. Canoes were hauled on the beach, protected from the sun by covering with mats. Behind the houses were the graveyards, one for each clan in the village.

Food

Five kinds of salmon were used; cod, halibut, herring, clams, mussels, oysters, sea urchins, algae, and seaweed were eaten. Eulochon fish was used for oil.

White-tailed deer, mountain goat, black bear, porcupine, marmot, and snowshoe rabbit were eaten. Whale was not hunted but a dead carcass that drifted ashore would be used for food.

Wild duck, mallard, Canadian goose, widgeon, teal, blue grouse, spruce hen, willow grouse, and ptarmigan were shot and eaten.

High and low bush cranberries, salmonberry, serviceberry, huckleberry, soapberry, wild currant, thimbleberry, and swampberry were all picked. Wild rice, wild celery, wild rhubarb, clover roots and stems were also used as food.

The lack of much starch in the diet plus the need to keep warm in a damp, cool climate may explain the great fondness for grease and oil.

In olden times the Indians prepared the food in wooden vessels and woven baskets with heated stones for cooking. They later switched to iron and copper pots except for the preparation of fish oil. Fish and venison were roasted over open fires using wooden sticks. Spoons carved from bone and wood were used, but fingers also were used in eating.

Household Duties and Roles

Obtaining wood was the duty of the men and boys. The women were responsible for preparing the food.

The men did the fishing, hunting, repairing utensils with some engaging in wood carving, silver work, and blacksmithing.

The women tended to the cooking, caring for small children and the handiwork. The women were less frequently idle than the men.

The Tlingits never hurried with their work and time did not press them. They lived entirely in the present, saw no great virtue in work but only as necessity and poverty drove them to it.

Behavior and Education of Children

The behavior of housemates toward one another and towards strangers was one of restraint and dignity. Seldom were heard loud outbursts of joy or sorrow.

Small children were cared for in a kindly tender way. There were no blows and they were rarely spoken to hardly as a matter of correction.

The boys must give unconditional obedience to the parents but especially to their maternal uncle from whom they receive their training.

The grandparents were responsible for much of the discipline. Rather than disciplining directly they taught the children through legends. The legends were used to acquaint the young with the wonders of nature, the importance of all living things, to acquaint them with the closeness of man to all animals, bird life, and creatures of the sea.

NATIVE FOODS

The Tlingits were food-gathering people, of which much was done at ebb (low) tide. Thus the meaning of the word Tlin-git -- stalking the ebb tide. Tlin meaning ebb-tide; git meaning stalking of.

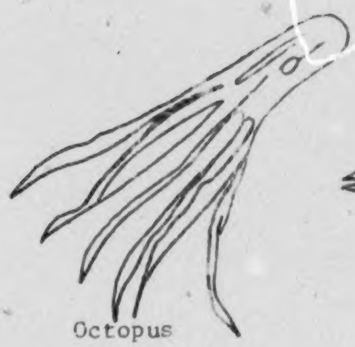
The abundance of marine life, especially the salmon, made possible the relatively high population densities and allowed them to reach a very high level of culture, rich in art, oral literature, social and legal organization, which has been compared to that of the Iriquois and second to the Aztec and Inca cultures (although agriculture was not a part of the Tlingit culture.)

The Tlingits were commercially minded. They indulged in sharp trade practices. They traded with Interior Canadian Indians. They traded eulachon oil, copper pieces called "tinneh" and chilkat blankets for furs, beaver, marten, ermine, fox, muskrat.

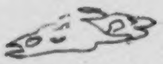
The Tlingits were also conservationally-minded, using or taking only what they needed. They had strict regulations regarding use of natural resources.

The foods they used were seasonal and non-seasonal. Non-seasonal foods were things such as oil (seal); smoked and dried cockles and clams; dried seaween and others. Seasonal foods were herring eggs (spawn, roe) abalone, euchalon (candlefish), black seaweed, ribbon seaweed, salmon. Most seasonal foods were collected in March, April and May. Berries came in mid-summer.

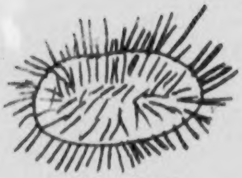
Foods were prepared and preserved by drying, boiling, steaming, roasting, fermenting, and preserving in salt brine.



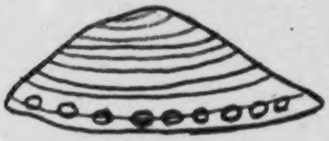
Octopus



Salt



Sea Egg
(Type of Urchin)



Abalone

NATIVE FOODS

Sea Plants

Kelp

Seaweed
Ribbon
Black

Sea Spinach

****

Trees

Red Cedar

Yellow Cedar

Hemlock

Spruce

Cottonwood

Willow

Birch

Pine

Alder

Maple

Mountain Ash

****

Birds

Duck

Geese

Grouse

Ptarmigan

Land Plants

Indian Rhubarb
(Yan-a-yate)

Wild Celery

Indian Rice

Fern Fiddleheads

Berries

Tea

Indian Bread
(Flour from
Indian Rice)

Variety of grasses,
weeds, and roots

Herbs and lichens

****

Berries

Cranberry

Salmonberry

Soapberry

Huckleberry

Blueberry

****

Fish

Salmon

Halibut

Eulachon

Sea Animals

Fish

Herring Eggs

Gumboots
(Chitons)

Seal

Eulachon

Salmon Eggs

Clams

Cockles

Mussels

Sea Urchins

Sea Cucumbers

Abalone

Rock Oysters

Crab

Octopus

Squid

Shrimp

Water Fowl

Snails

Porpoise

Whales

Sea Otter

Sea Lion

****

Birds cont'd.

Gull

Crane

Crow

(plus eggs of
many of these

****

Fish cont'd.

Herring

Trout

Red Snapper

****

Land Animals

Deer

Bear

Fox

Mountain Goat

Mountain Sheep

Porcupine

Marmot

Otter

Mink

Beaver

Squirrel

Lynx

Marten

Rabbit

Weasel

Wolf

Muskrat

Coon

****

NATIVE FOODS (Cont.)

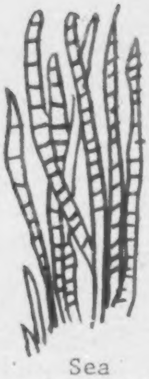
Sea Plants

Used for -- Salt

-- Fertilizer

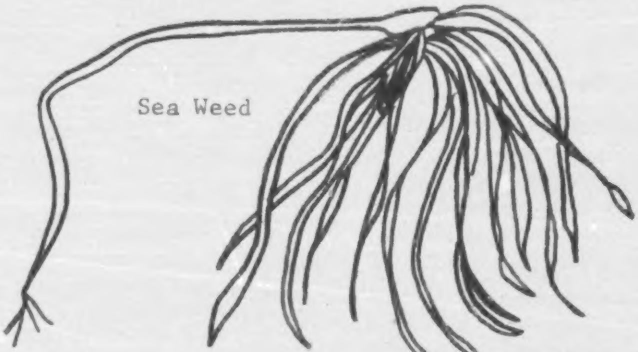
Land Animals

- Deer
- Bear
- Fox
- Mountain Goat
- Mountain Sheep
- Porcupine
- Marmot
- Otter
- Mink
- Beaver
- Squirrel
- Lynx
- Marten
- Rabbit
- Weasel
- Wolf
- Muskrat
- Coon


Sea Spinach

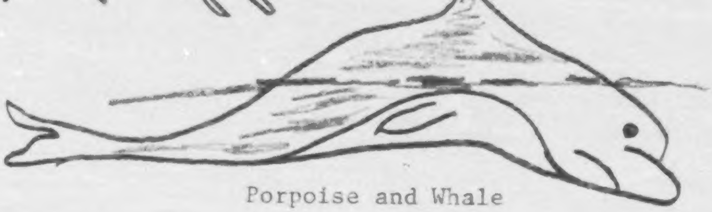
Fish Eggs

Fertilizer

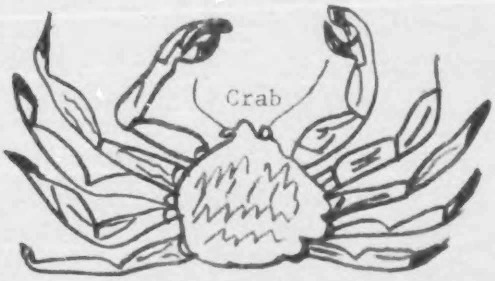

Sea Weed

Bait

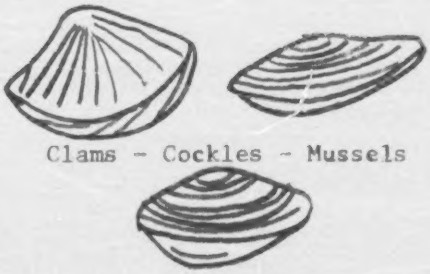
Seal

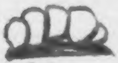

Porpoise and Whale

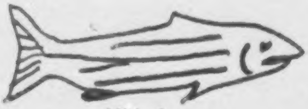
Shrimp


Crab

Sea Cucumber


Clams - Cockles - Mussels


Chiton
(Gumboot)


*Fish

HOUSING

Basic types of houses were divided into summer and winter homes.

The Northwest Coast Indians were not able to live in skin tents because of the wet climate. After a heavy rain, a skin tent would have become hard and brittle and crack.

The winter homes were more permanent, being built of wood in a village. Each clan had its own house, serving as a dwelling and as a fort and protection. The clan house could be very large with dividers, but most generally it was one very large room.

The four corner posts were large tree trunks set in deep holes in the ground. The walls were made of cedar planks which the men made from splitting a cedar log into long planks with a stone hammer called a "maul".

The roof of the wooden house was made of cedar bark and planks, overlapping one another and held down with rocks.

There were no windows and only one small opening for an entrance. This helped keep the house warm.

Some houses had a carved pole at the front (called a house-frontal pole) and a hole was made in it to serve as a door.

Inside the house, along the ways, each family in a clan, had its own living quarters. Cedar or bullrush mats were woven for partition and walls. Each partition opened to the center of the house where the fires were kept burning for heat, light and cooking. A smokehole, or opening in the center of the roof, allowed the smoke to escape.

Many families (perhaps 40 or 60 people) lived in one house. Although many related families lived in one house, each lived as a separate family and cooked its own meals, wove its own baskets and made its own clothing.

These homes were decorated with totem poles and carvings.

In the summer the families set up camp near fishing or berry-picking territories and the winter villages were deserted.

The summer houses were of several types, depending on how long they were occupied.

If the family came back to the summer house year after year as for salmon fishing, or stayed there all summer, they built a house of planks, but naturally, not with the great care spent on the winter dwelling.

Some shelters were covered only on the windward side with boards or bark. Or, a few staves and cedar bark mats were used for protection from rain and cold. On extensive canoe trips, cone-shaped tents were set up made of fir boughs.

After white contact, canvas tents were used.

Other house types included small storage huts, childbirth huts and grave houses.

For further details: p. 86, Krause, The Tlingit Indians.

CLOTHING

Clothing was made from the bark of the cedar tree (the soft inner bark). Care was taken not to strip too much bark from the tree, for that would kill it. The Indians were more concerned about conserving nature than the settlers who followed them.

The soft inner bark of the yellow cedar was soaked in cold and then hot water until it was soft, then beaten with a "bark beater" into soft shreds, which was rolled between the palms of the hands and the upper leg until it was the right thickness for weaving. Red cedar bark was not soaked, but split when dry and twisted or shredded until it was soft.

Articles of clothing included:

Cedar bark Cape: was woven water repellent. Neck made soft by use of fur, goat's hair or bird down.

Skirts: made in same way as cape.

Hats: rainproof.

Chilkat Blanket: cedar bark and mountain goat hair -- long fringe at sides and bottom.

Designs were woven in for several reasons (beauty and identification).

Highly prized dentalia shells were also used for trim.

Robes of sea otter and other furs were worn by people of high rank (as were the chilkat blankets).

A white woolly dog was kept by the Coast Salish Indians and its hair was used for blanket weaving.

The problem of foot covering was solved in the simplest way. Skins were used for mountain travel, but became hard and brittle from constant dampness. Cedar bark shoes were easily cut to ribbons on rocky shores. So, they usually went barefotted (even in the snow).

The Coastal Indian chiefs did not wear feather head-dresses. They wore a head-piece of carved wood, with the tails of ermine hanging from it, and abalone shells fitted into the wooden carved area. Sea lion whiskers circled the top.

Common dress -- simple, loose fitting tunic.

The Chilkats wore one-piece trousers -- mocassins made of buckskin and fringed buckskin shirts trimmed with porcupine quill embroidery (similar to their Athapascan neighbors). Elsewhere, when weather permitted, the men went nude -- except the Tlingit. The Tlingit wore a breechcloth.

Among the Tlingit and Tsimshian, the women wore one- or two-piece skirts of buckskin or skirts of shredded cedar bark or of strands of maple bark (from California). Tlingit women wore their skirts over a shapeless buckskin slip. Hats were also customarily worn by the women.

Woven capes -- raincoats.

Furs or woven robes -- cold weather coats.

The "dance shirt" -- a knee-length, unfitted tunic and usually sleeveless, is peculiarly Tlingit. Dance aprons and leggings were woven in the same manner as the dance shirt.

Blankets -- Chilkat as mentioned and "botton" -- a trade blanket or other piece of heavy cloth.

Other forms of Tlingit clothing covered in Krause, The Tlingit Indian, pp. 138-141:

Skin blankets

Snowshoes

Skin mittens

Fur caps

Belts

"Down" blankets

Robes

MEDICINES

(Source -- Walter Williams)

Some of the plants used by the Tlingit people were/are: devil's club, pitch, Hudson Bay tea, hal-bor, and skunk cabbage.

Devil's club: scrape stickers off. Peel the white part. Chew until soft (spit out the juice as it is poisonous), put the soft wad of chewed devil's club directly on the wound. Bind tightly with gauze and leave the wound alone until it begins to itch, (usually more than several days). Devil's club is used for cuts.

Pitch. Pitch from the spruce bark was considered best. It was used by the Tlingits and the Norwegians for open wounds. The pitch was melted in water, boiled and strained several times, mentholatum added last, then the soft mass was applied directly to the wound. When the wound was healed, the pitch would fall out. Pitch was considered very good for cuts as it drew together the cut edges for cleaner healing.

Hudson Bay tea: This is found in the muskeg or bog. Brew tea from the leaf. It is/was used for soothing the stomach.

Hal-bor: This is found on mountain tops. The root was used for cuts, chewed up and applied to the wound. The Hal-bor root was also used as a liquid to induce vomiting. The root was broken up, boiled and seal oil added, before drinking.

Skunk Cabbage: Skunk cabbage was used for burns. The tips of the leaves were cut off and boiled until soft, then mixed with seal oil. The cooled mixture was applied to the burn. It was left until itching indicated healing.

Among the Haida people, an interesting tonic for middle-aged men, who felt themselves slowing down physically, was the toad cure. The people believed that with middle-age, at the lower entrance of the stomach, a fiber-like substance formed; thus causing the stomach opening to get smaller, so that the heart has to beat faster to get blood through the body. For a cure, a man would swallow a very tiny live toad, then fast for one or two days. During this time it was believed that the toad "collected" all of the fiber surrounding the stomach opening. On the third day, the man would drink salt water and vomit up the toad, still living, but covered with fiber. This supposedly would re-new vitality.

PERSONAL GROOMING

(Source: Walter Williams)

In first contacts made by the non-natives with the Tlingit people, the non-natives expressed wonder at the cleanliness of the Tlingits. The Tlingits placed much importance on personal cleanliness. They used fresh oil for skin softening and for their hair; also, fresh fat was used for these purposes. Clay and sand were also used for cleansing. As a disinfectant, the halibut bile was used. The bag was broken into a container of fresh salt water. The foam which resulted from this mixture was used on cuts and abrasions. Other fish bile could be substituted. The practice of using the mixture of fish bile and salt water continues to this day. It is now used on fishing boats to keep fishing gloves smelling fresh and to rinse hands after fishing.

Another method of keeping clean was the sweat bath. In the summer, blankets were used to make a small tent-like arrangement outdoors. Inside the "tent", water was poured over heated stones to produce steam. After the sweat bath, the bathers would plunge into the sea. In the winter, the same kind of arrangement was made inside the dwelling, but for cooling off, the bathers rolled in the snow.

TRADE

Extensive trade before the advent of Europeans.

Slave Trade.

Trading customs.

Trading trips.

Besides hunting and fishing, the Tlingit devoted the greatest part of their energy to trading.

Early fur traders.

Early trade took place with neighboring tribes and distant coastal territory as well as remote interior tribes. The Tlingit acted as a "middle man" in trading routes.

Trade articles with other Indians consisted of:

Iron utensils

European manufactured goods

Trade articles cont'd.

Caribou skin and sinew

Interior lichen for dyes

Dentalium, shark's teeth, mother-of-pearl

"touklis" -- Russian dentalium

Carved utensils of wood or bone

Canoes

Basket

Dance blankets

Leather armor made of buffalo skin or musk ox skin

Copper

Food

Conifer gum for chewing

****

A lively slave trade was also carried on. Originally prisoners of war, they were traded from tribe to tribe like personal possessions. Frequently valuable pieces were equal to the price of a slave -- so it is certain slaves were valuable articles of trade. At one time, a slave was worth 25 beaver skins or two sea otter skins.

Trading Customs -- the market was always opened with festivities and formality, usually beginning with songs. The chief always oversees all the trading of his people. Through all the bargaining, never any disagreement could be detected which indicated pre-arrangement beforehand.

(1800) European goods traded for:

Jewelry

Iron, tin, copper

Knives, axes, guns, ammunition, calico, woolen blankets, clothing, tobacco, hardtack, sugar, flour.

According to Kraus, only two items could not be imported into Alaska -- liquor and breechloaders. These prohibitions were strictly enforced.

Trading trips were extensive -- distances long, amount of goods astonishingly heavy. It is said the Tlingit carried loads exceeding 100 pounds per man up steep mountain trails and across broad snow fields for several days at a time and as far away as 370 kilometers.

Women were said to be more stubborn than men when carrying on a trade. All tricks were allowed among the Tlingit in trading.

MONEY

The Northwest Coast Indians believed that having wealth and property was most important and made the rest of the Indians respect and look up to them. A man of high rank retained his status and honor because he was able to give things away.

They did not have money, but did use dentalium which they called "kwo-tsing", which was highly prized as currency. Generally, wealth lay in his canoes, blankets, slaves, masks, metal, dentalia shells, ermine skins and other possessions. Sheets of copper were highly prized. They were called "coppers" and some were known to be valued at several thousands of dollars each. To own one, break it or give it away gave great respect to the owner.

Rights to fishing grounds, berry picking territories, and ownership of titles, songs and dances were also considered wealth.

Copper pieces called "tinneh" were also used.

TRANSPORTATION

Principal mode of travel was, of course, water orientated. A wide range of specialized varieties of dugout canoes was developed. For detailed information about canoes, refer to p. of this handbook and Krause, The Tlingit Indian, pp. 63-66 and 118.

Canoes were propelled with paddles; some with pole and paddle combination. Sails were used also. They were made of cedarbark mats or of canvas.

Water routes were preferred along the coastline, seldom losing sight of land. Northern groups were sufficiently competent mariners to cruise coastwise on voyages of several hundred miles.

Canoes were also used for river (as well as ocean) travel and rafts were common river travel vehicles.

The Yakutat and Chilkat occasionally used Eskimo styled umiaks -- large open vessels of hide stretched over slender ribs and wood framing.

TOTEM

A totem is generally described as an animal or natural object considered being related by blood to a given family or clan and taken as its symbol or crest. Primarily used for display to show one's ancestry.

This topic is covered in detail on p.   of this handbook.

GAMES

1. Guessing Sticks (Concentration)

Two individuals or parties can play. 30 sticks marked with red lines, all differently. The sticks were small, round and bout 4" long. One player shuffles the sticks by rolling 10 or so between the palms of his hands and laying the sticks down. Then 7 of the 30 sticks are covered with shredded cedar bark to hide the red markings. Then the opposite team or opponent guesses the marks. The one coming closest to guessing the seven hidden sticks, turns a stake which is a piece of iron or axe.

2. Boys

Boys hunted, wrestled and played ball with one another; made bows and arrows, hunted small birds, floated small bark canoes on the water. They tossed a leather ball back and forth -- the object never to let it touch the ground. All children played with beach pebbles.

3. Girls

Girls played with beach pebbles which they arranged in all kinds of figures.

4. Stick and stone game

Game in which long stick had to be thrust through small perforated stone.

5. Hockey game

Teams tried to knock a ball across goal with wooden clubs.

6. Other games

Wrestling, tug-of-war, dice, guessing games.

ORNAMENTATION

Painting Faces

In early times the Tlingit men and women painted their faces black and red. They claimed it protected them from the cold and snow in winter and from the heat and insect plagues in summer. The face was also blackened to indicate mourning. At one time, daily blackening of the face was a habit among wealthy Tlingit. (Ketchikan, Alaska's Totemland, Mary G. Balcom, p. 1-26, Face painting -- everyday and ceremonial.)

Body tatooing was common among some groups.

Women occasionally used labrets, a carved piece of bone or wood that was placed through the lower lip.

Some wrapped their babies' heads with cedar bark cloth, to force the forehead into a flat shape as it grew -- considered attractive.

Shell necklaces.

Forms of wealth carried.

Head-dresses were worn.

Ear pendants and nose pins were widely used. Clusters of dentalia shell were favored for wear in the ears.

Some women wore tight fitting anklets and sometimes bracelets of sea otter fur to improve their appearance.

Highly decorated clothing.

Jewelry -- silver bracelets and rings -- outstanding because of their neat and tasteful execution. Other ornaments made from stone, bone, shell and wood.

The women liked wearing strings of beads and heavy silver bracelets, often several on one arm and rings of silver on all fingers.

Hair ornamentation consisted of a wooden ring trimmed with beads or dentalium through which young girls drew the braid and wore at the nape of the neck. Another style was an ornament made of dentalium and beads which covered the braid and hung to the ground. Combs were used, but not worn.

RELIGION AND BELIEFS

Concept of Space

The Tlingits believed that everything exists; everything they can see, touch, feel, taste, and hear.

They believed that if a beloved person passed away, he would come back in a different form, perhaps as a tree animal. Because of their beliefs in reincarnation, when the Indians killed a creature, they felt a sense of guilt as if they had killed a relative. They compensated for killing animals by developing a friendship and respect for animals that were not killed. Thus, animals were usually adopted as totems: wolf, bear. (Walter Williams and Mouna Town Totems; Myron.)

Shamanism

Shamanism is a belief in spirits which interfere with the lives of people. The power of the spirits can only be broken by Shamans.

Each village had its own Shaman. When a Shaman died, the nephews wishing to become Shaman would sit around the body and try to get into a trance. The nephew remaining in the trance the longest would be a novice. He would go into the forest for a period of time, anywhere from one week to months. While in the forest, he would wait for a sign and meet the spirits. If lucky, he would meet a land otter whose tongue contained the spirit -- the secret of Shamanism. He would tear out the tongue and hide it. He could then return to the village. If he did not meet the spirits in the wood, he would visit the old Shaman's grave, take a tooth from the skull or cut the tip of his little finger.

Shamans had the power to bring about good weather, to heal the ailing, to predict the approach of unwanted strangers.

The great Shamanistic performances were given only in the winter during a new or full moon. The relatives helping the Shaman would clean the house and purify themselves as all spirits liked cleanliness.

Singing proceeds the Shaman's entrance in the ceremony. After the conclusion of the ceremony, guests are served tobacco and food. (Krause, The Tlingit Indian; Oberg.)

Spirits

Three kinds of spirits:

Kijeck -- upper spirits -- the souls of persons killed in wars

Takijek -- land spirits

Tekijek -- water spirits

(Krause, The Tlingit Indian.)

Each family had its own guardian spirit. There were also spirits that ruled over specific things:

Ensukatanka -- a spirit of the Kagwatan that controlled weather

Saxukintaxoni -- spirit that foretells future Shaman

Guinauxoni -- Chilkat -- warns Shamans of enemies coming

Yanaguxa -- messenger spirit used by all Shamans

Tsakxo-yeik -- Tluknaxadi -- spirit of war

Kustaxan-sauwe -- Tluknaxadi -- healing spirit

(Oberg)

Superstitions

The Tlingits felt strongly that whatever the mind couldn't figure out was a mystery. Some things that the natives didn't understand became taboos. (Walter Williams)

Some of these superstitions prevented rapid cultural change. Any departure from custom or anything extraordinary was called "chlakass" and was considered the cause for any mishap such as bad weather, illness, or misfortune in hunting or war. (Krause, The Tlingit Indian.)

Witchcraft

The Shamans had the power to expose witches -- persons who attempted to harm others through magic. Witches were supposed to have learned their skill from Raven while he lived on earth.

The Tlingits believed witches could fly and gathered at the graveyard where they associated with the dead. Witch hunts were conducted in the olden times and the witches, always women, were tortured. (Krause, The Tlingit Indian.)

CUSTOMS AND CEREMONIES CONNECTED WITH BIRTH, MARRIAGE, AND DEATH

Birth

The expectant mother was put into a separate dwelling before the birth of the baby. There were no men allowed to be around during the birth. The delivery was aided by mid-wives. According to Krause, the mid-wife was called a kakaluk; according to other sources, kakaluk was a medicine used to aid childbirth. At birth, the baby was bathed in fresh cold water, then placed in a cradle of moss. The new mother remained isolated for 10 days after the birth of her baby. The baby was not allowed to nurse until thorough manipulation of and pressure on the stomach of the child, forced it to vomit up all "uncleanliness." After the 10-day period, the mother bathed, put on new clothes and returned to the community. The baby was bound in cloths to a board which the mother carried or hung from a beam in the house. Babies were nursed for 10-30 months, or even longer and had their first solid food, pre-chewed dried fish or blubber, at the age of 1 year. As soon as the children could walk, they were bathed daily in cold water.

Name

Soon after birth, the child was given the name of a maternal ancestor. Later, a child might obtain a second name of a paternal ancestor if his family gave a feast in honor of the dead. Wealthy chiefs were supposed to give feasts when a son was born and also to take a third name for themselves.

Puberty

In ancient times, the young girl was considered unclean at puberty. She was isolated in a hut for a period between 4 months and a year. During this period, she could only leave the hut at night, fully clothed and wearing a broad-brimmed hat. Only her closest female relative and/or a female slave was allowed to visit. Sometimes her face was painted with soot or charcoal. It was during this time that lower lip was pierced for the later insertion of a labret. A feast was given for wealthy girls at the conclusion of the isolation period, at which time they were clothed in new clothes, and if very wealthy, their personal slave was freed.

Marriage

When a Tlingit desired a wife, he sent a go-between to her parents; when he got the consent of his future father-in-law, he sent many gifts. At the marriage ceremony, there were songs and dances whose purpose was to lure the bride out of hiding. Then the bride would come out and seat herself beside the groom. At the close of the ceremony, the guests feasted; but the bride and groom fasted for two days. Then after some food and drink, they had to fast for two more days. They were only considered married after a period of four weeks, although they were allowed to be alone after the first four days. Marriage never took place between Phratry members. Among the wealthy Tlingits, the man might have several wives, and there were some women who had more than one husband. Divorce was rare, but there were strict rules as to how the wedding gifts were to be disposed of if there was a divorce. In mutual consent divorces, the gifts were not returned; in cases where the groom sent his wife home, he returned the gifts given to him by her family; in cases where the wife was returned because of her infidelity, the husband could keep all of the gifts.

Death

There was little suicide among the Tlingits; and when it did occur, was usually attributable to disgrace and embarrassment. When there was a natural death, the mourning began at once. There was loud wailing and songs which continued for four days and nights. Also, there was feasting and gift-giving by the relatives. The cremation of the body usually took place before the end of the fourth day. How elaborate the cremation was, depended on the wealth of the deceased. Also, the more wealthy held a Potlatch after the cremation. The relatives collected a few charred bones which were put into a box and put in an opening in a mortuary totem. The estate of the deceased Tlingit went to the son of his sister or to his younger brother; thus, keeping the family property within the clan.

Potlatch

The potlatch was a social status device to show off wealth as well as a promoter of social integration.

It was the means by which clans as individuals made a "formal" announcement and public claim of their right to use group properties, etc. The guests who heard these claims announced, and recognized their validity, were regarded as witnesses to the proceedings. As such, they were rewarded by giving them gifts and feasts (this also insures their good will in the future) Although the giving of material goods might appear to be the function of a potlatch, a "pay-off", it should not overshadow the essence and basic goal of the potlatch which, again, is the announcement and validation of rights and status (a new chief).

The proper giver or host of the potlatch was the chief and all the members of the clan assisted and joined him as hosts. They contributed goods to be given away, helped distribute the goods, helped assemble food for the feast; and provided dancers and singers for entertainment. Gifts were presented in amounts according to the rank of the recipient.

The guests were of the opposite clan from the same village, tribe or from an entirely separate and independent community.

The potlatch works in cycles: Each clan returning a potlatch, thus a continuation of "parties".

There was a "potlatch protocol" -- an established order of precedence of the clan chiefs within each tribe, which was not subject to question.

The economics of the potlatch was not complex. A chief announced his plans to his clan in advance. The amount of property that the chief set as an objective depended on the size of the group or groups he intended to invite and how elaborate he intended to make it. Then clan members contributed.

Types of potlatches: peace, marriage, dedication of home, totem poles, bestowal of tribal names, death, and competitive. The mortuary potlatch given in honor of a chief was unquestionably the most important.

SOCIAL STRUCTURE

Clans

Tlingit Nation

(Tribe -- common language, name,
set of common ideas)

Eagle	Raven	
		-- (Matrilineal Moieties or Phratries)
Wolf	Coho	
Bear	Frog	
Porpoise	Seagull	
Killer Whale	Beaver	-- (Phratries divided into clans)
Thunderbird	Sockeye	
Shark	Dog Salmon	

Clans are divided into house groups or families (crests, emblems).

Each member of the total group (except for slaves) occupied a series of minutely graded steps which made it possible to modify one's status upward or downward. This aspect is of great importance to an understanding of the Indian, past and present.

Social status depends not only upon ancestry, but upon the actions of one's living relatives, especially in giving potlatches or feasts. It also depends strongly upon one's own actions and character. Desirable qualities: industry, intelligence, generosity towards other, forbearance, "kindness" -- all are marks of the aristocrat. Undesirable qualities: laziness, quarrelsomeness, arrogance, stinginess -- all debased a person regardless of status.

The clans are based on matrilineal descent (the mother's side). There were two sides (phratries) -- Raven, Eagle. The two divisions were "exogamic", which means that it was compulsory that each individual marry a person of the opposite division. Division is another word for phratries.

When a child was born, they automatically took membership in the mother's clan and phratry. If she was an Eagle of the Grizzly Bear clan, so were her children. However, paternal relatives had both rights and responsibilities towards the child that affected the children all their life long. Members of a clan shared the right to use certain "crests"; fishing, hunting, and berrying areas; houses, personal names, songs and dances, and ceremonies. The chief of the clan was custodian of both the intangible rights and of the land and material possessions belonging to the entire clan.

Community Council

There was no governing elders or tribal council that decided on matters for the Tlingit nation or individual village.

The "Tlingit nation" refers to "all of the people of Tlingit speech". The leaders of each house counseled and reached a decision regarding various matters. Sometimes a consensus was reached between all the people. Matters of tribal law and civil law were handled differently.

Their "codes" or "laws" were strict. But there was no "over-all" authority, each lineage had its own chief as stated previously. The chief was of the highest ranking or wealthiest lineage and was the one who decided when the group should move from the winter village to fishing stations, or which dancer should wear a certain mask, or which lineage-owned songs would be sung at a ceremonial. The chief was the one who formally bestowed hereditary names on young members of the group. There was a strict rule of descent. However the power of the chief was limited. The head of each family was entirely free to do anything which did not counter customs or infringe on the rights of others. Some groups (tribes) established a fixed order of rank for all their chiefs.

The Northwest Coast society as a whole was distinctive because it graded individuals into a series of relatively higher or lower statuses. Examples of these ranked statuses were the chiefs, nobles, commoners and slaves. The members of each group occupied a series of social positions that were graded in minute steps from high to low. These statuses were based upon the basic social unit, the autonomous local group, invariably centered around a group of blood relatives, either a lineage or two, or an extended family.

The chief or head was normally the oldest member of the group descended in the most direct line from the lineage ancestor or ancestress. The chief's younger brothers were his presumptive heirs and therefore next to him in rank. The formal rank of all the other members were reckoned on the same basis -- that of kinship to the direct chiefly line (genealogical relationships).

Law

The idea of politics was the same as the basic social unit, that is, the local group governed itself and dispensed its own justice. The extended family line controlled the natural resources, treasures and intangible rights according to social procedures.

Groups were named according to the site of the winter area. The highest ranking group (clan) was the clan which owned the real estate of the winter camp. The most powerful individual was the eldest of the highest ranking group within that clan.

A Federation was formed when two or more groups left their winter area to live with other groups usually near a trading post. Local groups were fundamentally autonomous, functioning as elements of the larger body on a voluntary basis.

Groups which received aggression or a misdeed from someone outside the clan were quick to react in counter-aggression or retaliation. If they did not react, they were looked on by others as being impotent in protection and could expect many more acts of aggression and loss of life and property.

If a person was killed, his clan would take vengeance, not on the killer, but on a person of equal status of the one initially slain. At times a person of equal rank was merely delivered to the group to be slain by a person of equal status.

For less serious offenses, a negotiator for each group from a neutral body was established, and they made contact before the parties involved came together. The offended group would demand as much as possible in blood money, and at times even more than the other group could muster. This was done to embarrass the other group.

Weigild -- blood money -- a payment of goods and material demanded for being offended by another clan.

People murdered because they were suspected of being witches were many times not avenged because they were a threat to their own people.

Intragroup conflicts were rare because groups didn't take vengeance upon itself. Witches were, at rare occasions, dealt with by the group for their misdeeds, by being tied to a large stake at low tide.

Among groups having unilateral clan organization, clan incest was considered a great crime and was punished by death.

WARFARE

Feuds -- A hostile operation for legalistic purposes, to right a wrong, or to punish an offense.

War -- Hostile operations for gain.

Wars were fought to secure booty, capture slaves and gain possession of basic resources. The groups of Southeast Alaska terrorized the groups around the Strait of Georgia and Puget Sound in early historic times.

Wars generally increased in Southeast Alaska before and after the year of 1750. The population increased to a maximum during this time, which put a strain on fishing, hunting, and berry picking territories. Also about 1750, the glaciers were advancing, and had destroyed much of the area used for hunting and covered the spawning streams.

In warfare for land rights, the aggressive group tried to exterminate the other group completely because any member left alive can still lay claim to the land.

War leaders wore armor of rods bound together with sinew or made of thick leather. Weapons were for close combat: clubs, bludgeons, and heavy daggers.

Attacks were commonly staged at night because of greater surprise and success. A wooden frame structure with loophole provided excellent daytime protection.

NON-NATIVE INFLUENCES -- HISTORY

TIMELINE

1582 -- Coast of Southeastern Alaska explored by the Spanish Francisco Gali, Spaniard, ventured as far north as Ketchikan, Alaska, where he recorded seeing majestic, snow-capped mountains.

June 1741 -- Vitus Bering, Danish explorer, sailed under Russian flag. Landed at site of present-day Sitka. For thirty years, the Russians monopolized the fur trading market.

1778 -- Captain James Cook, English explorer, established trade with the natives. Following Captain Cook were traders James Hanna, John Meares, Nathan Portlock, George Dixon, La Perouse, all in search of sea otter. In this year alone, 28 ships plied the 1,200 mile coastal area.

1793 -- Captain Vancouver made exploratory trips around Revillagegedo.

1799 -- First Russian settlement established at New Archangel, near present-day Sitka.

1801 -- Russian fort captured and destroyed.

1804 -- New Archangel rebuilt and maintained by Russians until 1867.

1820-30's -- Sea otter trade began to dwindle.

1830's -- Devastating smallpox epidemics causing a decline in the native population.

1839 -- Russians leased the mainland coast of Southeast Alaska to the Hudson Bay Company.

1834 -- Indian Trade and Intercourse Act -- established Indian territory, but status of Indians did not apply to Alaska natives except for the prohibition of liquor.

1867 -- Sale of Alaska by the Russians to the United States. Artillery regiments in San Francisco assigned to take charge in Alaska. Garrisoned at Sitka with forst established at Wrangell and Tongass.

1869 -- Destruction of eight Kuiu villages by U. S. Navy because two American prospectors had been killed.

1877 --	Army unit pulled out of Sitka.
1909 --	Influenza epidemics decreased native populations.
1924 --	Federal legislation provided citizenship for all Indians of U. S. and Alaska.

Early Encounters with Explorers and Traders

1793: Captain Vancouver made exploratory trip around Revillagegedo Island. He encountered groups of Alaska natives in four large and well-manned canoes. Two natives approached the Englishmen who offered small gifts. The Indians signaled the shore that the visitors were friendly. More came to Vancouver's boat and offered skins for trade. The Indians helped themselves to firearms.

Trade developed a distinctive pattern. (1) There was an atmosphere of semi-hostility with the Indians taking several ships. (2) Free choice was exhibited by the Indians in selection of trade goods.

Effect of Trade on Native Life

The effect of the trade was not easy to gauge. The natives received large quantities of material goods, but there was little change in general patterns. The Indians exercised considerable choice over the items they selected. Thus they consistently selected things that could readily fit into existing cultural patters. In other words, iron was used for perfecting existing adz and chisels rather than making new tools. The beads, brass buttons, pocket mirrors supplemented rather than replaced existing adornments.

During the time of trade there was a great increase in consumer goods resulting in general prosperity. In conjunction with the increased prosperity there was an increase in the frequency and exuberance of the Potlatch.

More devastating effects of trade was the introduction of disease and alcohol. The first smallpox epidemic in the 1830's cut back the native population drastically. Later epidemics of smallpox and influenza further reduced the numbers.

The Indian Trade and Intercourse Act of 1834 which prohibited the sale of firearms and intoxicating liquors to Indians had little effect on the Indians. They were already armed and quickly learned how to distill "rum" from mash based on a molasses product, "hoochenoo".

Influence of Indians in Development of Alaska Native Land Claims

Tlingits today participate actively in the political and economic life of the state and have been primarily responsible for the foundation and maintenance of the Alaska Native Brotherhood (created in 1912). This group is the oldest continuously functioning fraternal organization of American Indians.

The Eskimos and Natives of Alaska are citizens of the U. S., naturalized collectively by the Citizenship Act of June 2, 1924.

Indian Reorganization Act, 1934 with Alaska Supplement, 1936 -- Tribes encouraged to govern themselves and manage their own business affairs, and make their own decisions.

Alaska Statehood Act of 1959 required the State to protect the rights of the Native people, but created a potential conflict by also allowing the state to select 103 million acres from the 375 million acre land mass. As the native people realized the threat to their homeland, they began to form village councils, then regional organizations to protect their interests. By 1966 the Alaska Federation of Natives (AFN) had emerged, consisting of 19 regional and village groups determined to exert a unified effort to secure an equitable land settlement. Shortly after, Secretary of the Interior Stewart Udall put on a "land freeze" until native land claims were resolved. In 1968 Udall changed the "freeze" to a public land order.

1970 -- Senate voted for settlement for $1 billion over 12 years plus 10 million acres of land -- finally in 1971, December 18, the final bill signed by the Alaska Federation of Natives and President Nixon stated: 40 million acres of land plus $462,500,000 from the U. S. over a period of 11 years, plus $500,000,000 in mineral revenues.

June 2, 1972 -- approval of Articles of Incorporation for the first three of an eventual 12 Regional Corporations authorized under the Alaska Native Claims Settlement Act of 1971 to assist in the management of Native affairs within the regions.

Other Indian organizations: Tlingit-Haida, AFN (Alaska Federation of Natives), SEALASKA, B.I.A.

Indian Leaders (1974)

Local: ANB --

ANS --

Local Government: Assembly

Tlingit-Haida Central Council

B.I.A.

Legislature

School Board

Statewide: AFN (Alaska Federation of Natives) -- Roger Lange

SEALASKA

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(Athapascan)

TLINGIT RELATIONSHIPS AND EDUCATION

(Janie Cesar)

Tlingit Culture

Final Exam

Essay Question Presented:

John: Eagle from Kluwan
Jane: Raven from Yakutat

They marry and have two children, a girl and a boy. Jane and John each have a brother and a sister.

1. Who will the children marry?
2. What are the clan relationships of these children?
3. What are the responsibilities of the children to their relatives; of the relatives to the children?

TLINGIT RELATIONSHIPS AND EDUCATION

(Janie Cesar)

Tlingit Relationships and Education

I. Traditionally, the Tlingit Nation is Monarchal, meaning the children follow the mother's tribe. In the case of a Raven mother, such as Jane, all the children she bears will be Ravens. Therefore, those children must marry Eagles according to Tlingit law. Likewise, all Eagles must marry Ravens. This "rule" insures no intermarriage within a tribe. If there are no "opposites", in a village, a marriage partner will be brought in from a neighboring village. There are strict regulations regarding marriage, as in all phases of Tlingit life.

II. Clan relationships to the children are as follows:

		Grandparents (lee likn)		
Brother-Uncle (kak)	Mother (tlah)	------------------	Father (eesh)	Brother-Uncle (sa na)
Sister-Aunt (la)	daughter (si)	------------------	son (yit)	Sister-Aunt (at)

Grandparents take major responsibility for the training and disciplining of the children until they are nine to twelve years of age. They teach them to walk, talk, laugh and cry, and care for them daily. They tell them stories which relate the history of their people and the qualities they wish to instill in their children. They teach them singing, dancing, games and the ability to endure hardships. Friendly competition was also important to their growing up and way of life. They learned to understand ceremonies which promoted integrity and pride as well as family security. Personal cleaniless was extremely important. They believed dirt invited evil spirits. So they "lived right", and clean.

When a girl reached age nine to twelve, she was then raised closely by her mother and the grandmother continued to educate her granddaughter as well. Women were not only well taught in ways of keeping the family cared for, but fulfilled the role of keeping peace and order within the family and later, in the community. Women had strong influence in all matters. (A clan house held up to seven families. Diplomacy was needed.)

They were instructed in ways of gathering and preparing food, clothing, utensils and medicines. They learned at an early age to do bead sewing. These arts (skills) were self-disciplining in their own ways. They required patience and concentration and good memories. The Tlingit language was oral, not written. Therefore, it was necessary for all people to develop acute listening skills.

All information had to be remembered. They learned how to control emotions; at least, outward signs of such.

When a boy reached nine to twelve, his training became the responsibility of his uncle (kak) -- his mother's brother. The father has nothing to do with the raising of his own children. His sister's children will be his responsibility. Also it is said, that he loves his own children too much to discipline them and therefore, leaves it up to his wife's brother. Because children were strictly disciplined (not punished, but trained within very rigid guidelines). Life was severe and they were trained to have a strong will which is necessary for survival. Ruling with an "iron hand" by the uncle produced a useful young man.

The young boy trained for physical fitness and developed skills to make them good providers for their families and people. They trained rigorously and daily. They had a set routine which included exercises for physical strength and body development. They drilled daily on the use of bow and arrow, spear throwing and the other necessary skills for hunting, etc. They learned the ways of nature and of the animals they would hunt for food.

They also trained for mental fitness. Wit and judgment were of utmost importance. Being a good public speaker was highly respected. One needed to know who people were and what one says in the company of certain people. They were very careful of what they said so as not to insult anyone of the opposite clan. They were very conscious of "dividing lines" and people within clans and tribes had their "places". Tribal and clan pressures were strong. Their heritage class also influenced their general outlook a great deal.

A young man had to be able to take the leadership when necessary and make decisions, using good judgment. Judgments were used to measure values. Values and standards were high. The Tlingits were realistic people, but also very subjective in nature. They were personal and sensitive. They shared everything and everything belonged to everyone.

Humor was an integral part of a Tlingit's life. They were a happy people and shared many personal jokes. But one rule always prevailed, "Always defend your father's people. Therefore, do not laugh at the opposite tribe." (Dr. Walter Sobeleft)

A young man's training lasted until he reached manhood and took on the responsibility of his own family.

III. A child's responsibility to his relatives included his obediance to and acceptance of their teaching and direction. They did not question the tribal customs or rules but followed them with or without understanding. They had the highest respect for their elders. They exercised self-discipline of body and mind (strong character and will) as their elders expected. They held honesty in the highest esteem. They never received anything they had not worked in some way. They trained for everything to excel. Mediocrity was looked down upon. They developed integrity and pride in their heritage and culture.

Tlingit children were not physically punished but were mentally reprimanded for unfavorable behavior. This psychological approach was employed by all. I have heard it said that disapproving looks and a few sharp words from an elder hurt more than a strapping on the bare bottom and they were remembered much longer.

The relatives' responsibilities to the child are those mentioned in this paper. Generally speaking, parental ties were strong and a sense of security prevailed. Youth had a sense of worth and loyalty as well as of physical strength and dedication to honor his people.

A child's identity was well established. His responsibilities to his family and society were well defined, understood and exercised. The child knew and understood relationships among his people and and between clans and tribes. He also knew himself and with pride, applied rigorous self-discipline in the areas of observation, reason, and will.

Traditionally, the family which was closely knit, and sensitive to each member's needs, was the teacher from infancy through adulthood.

The child was treated with firm TLC (tender loving care). In speaking with Tlingit people, one thing is most evident to me: they constantly refer to their memories of childhood -- the stories they heard over and over from their elders as they were growing up. Their memories are many and good. They refer to these memories for strength in later life and for guidance. The hopes of the future lie within the children of today -- and Tlingit tradition fully understands and utilizes that asset.

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Information gathered for this paper was obtained from previous term papers and lecture notes from this class, as well as personal information assimulated over the years of living within the Tlingit community. Further documentation can be provided, if specifics are desired.

PHILOSOPHY OF NATIVE EDUCATION

(taken from a concept developed
by Dr. Walter A. Soboleff)

The Family and Student

Home -- usually rural, very simple due to the ruggedness of Alaskan weather. Yet for the pupil here was comfort, challenge, and adventure.

The family was usually large. With a change in culture, health problems arose. The family was closely knit, sensitive to needs of each member, sharing quietly within the framework of seasonal food gathering and later, seasonal payroll employment.

Traditionally, the family was teacher from infancy through adulthood. The "culturation process" replaced the family for the most part.

A child's identity was well established. Responsibility to family and society were well defined, understood and exercised. It was felt it was important for the child to know relationships.

Parental ties were strong and a sense of security prevailed. Youth had a sense of worth, of loyalty, and of dedication to honor his people.

Transition from One Culture to Another

Emphasis toward an adequate adjustment should include an understanding of native values. Teachers should be aware of the pupil's heritage, abilities, and sensitivity, and the adjustment needed to make the transition, such as moving from family favoritism and inheritance to American competition. The native way of competition was to compete mainly with yourself -- to improve yourself and if anything was worth doing, it was worth doing well.

As the student progresses, he should be encouraged to use the best from his cultural background to help him understand himself and develop pride in his Indian heritage.

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Food

Here, in Family Life, it should be stressed that all members of a family, regardless of age, had some part in food gathering. And that gathering food consumed the major part of their life.

Summers were spent collecting and preserving foods. Even during winter, ice fishing, trapping and hunting continued.

Methods of harvesting and preserving have been touched upon in Community Life, under Food.

Of great importance to the Indian was and is the abundance of fish in local waters.

The salmon, the staff of life of the Indians, go upstream in untold numbers. Various kinds come at certain seasons of the year and have various uses.

Olachen:	Spring	Oil
Haddock:	Year around	
Halibut:		
Herring:	April - May	Spawn

The Tlingit "followed the fish" -- making their first summer camp at the mouth of the river, later on a shallow bay, and then the shore so as to follow the fish out in the open sea. The salmon was his main support and followed it eagerly.

Methods of catching salmon varied as to kind and locality. (For detailed information, read Krause, The Tlingit Indian, pp. 120-122.)

Tools for catching fish included hook-line, spear, pole with iron hook, salmon trap and "netting".

While the men fished, the women cleaned and prepared the salmon. Some was dried or smoked, some used for making oil. The while salmon is especially suitable for oil as is candlefish.

Flounders were caught for immediate use, especially in winter (ice-fishing).

The effect of "seasonal" fish runs created periods of intense activity, put a premium on the development of techniques for the preservation of foodstuffs.

Drucker covers completely this topic with excellent illustrations and pictures. Refer to Drucker, pp. 24-32, Indians of the Northwest Coast.

LIST OF NATIVE TRIBES -- SOUTHEASTERN ALASKA

CHILKAT (Haines, Upper Village)	Emblem
Kahk-wan-tan	Brown Bear, Whale Killer, Wolf, Eagle, Shark
Kah-nogh-tee-tay	Whale, Frog, Raven, Snail
Tahk-tlaw-we-tay	Whale Killer, Shark
CHILKAT (Haines, Lower Village)	
Thlook-ah-hutty	Raven
AUK (Juneau)	
Thlee-nay-tee	Raven
Woosh-kee-tann	Eagle
TAKOU (Salt Water, also near Juneau)	
Kah-nogh-utty	Raven
Klay-yun-yaa-tee	Brown Bear, Wolf
HOO-NAH	
Tahk-ten-tahn	Raven, Frog
Choo-kah-nay-tay	Brown Bear, Wolf, Whale Killer
Moosh-kay-tahn	" " " " "
Kahk-wahn-tahn	" " " " "
Kut-kah-i-ee	Raven
Koos-kay-tee	"
HOOTZ-NOO-OO (Killisnoo)	
Day-shee-tahn	Beaver, Raven
Moosh-kay-tahn	" "
Dug-way-tee	Bear, Whale Killer, Wolf
Dahk-thlew-way-tee	" " " "
SITKA (Siktine)	
Kahk-wahn-tahn	Wolf, Eagle, Porpoise, Whale Killer, Brown Bear, Shark

(SITKA cont'd.)

Koos-kay-tee	Raven
Kake-suh-tee	Raven, Frog, Goose, Owl, Herring
Kut-kah-i-ee	Raven
Kluk-nah-hutty	Raven, Sea Lion, King Salmon, Devil Fish, Frog

KAKE

Kal-kwee-tay	Land Otter
Chit-kwee-tay	Black Fish, (small whale)
Sook-tah-nee-tay	Dog Salmon
Kee-yay-tee	Eagle, Brown Bear, Codfish
Kah-chut-tee	Raven
Suk-tee-nay-tee	Raven

KLA-WACK (Prince of Wales Island)

Shun-koo-kay-tee	Eagle
Dah-kees-tee-nah	"

KETCHIKAN (also Tongas)

Duk-way-tee	Brown Bear
Kah-nah-hutty	Raven

WRANGELL

Lahn-yah-i-ee	Brown Bear
Kah-chut-tee	Raven
Kake-sutty	Frog

YAKUTAT (Copper River)

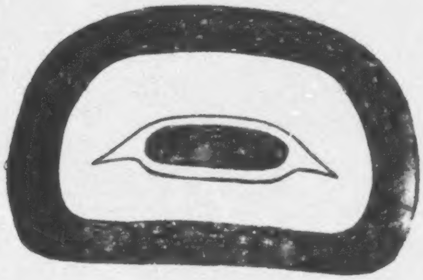
Kwash-kway-kwahn	Raven
Duk-way-tee	Bear

ALSEK RIVER

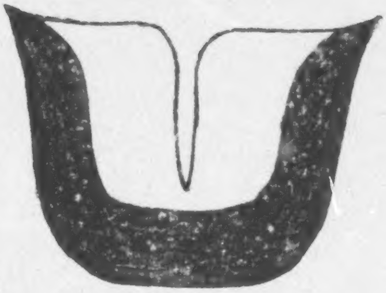
Thlook-ah-hutty	Raven

ART

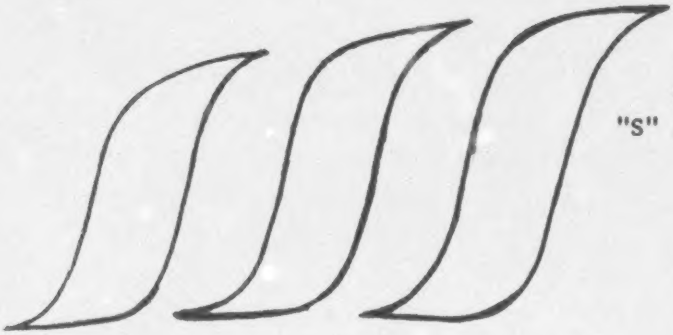
All Northwest art is based on ovoid or "fish eye" design.



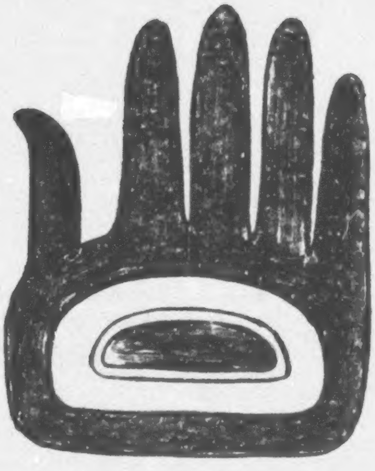
Eye



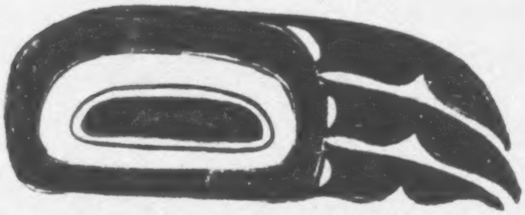
Split "U"



The "S" curves



Hand



Claw

ART

Northwest Indian art is stylized -- guidelines are followed for basic shapes. The artist draws upon his own imagination, keeping within a frame of reference of traditional stylized art forms and principles of representation. Symmetry and rhythmic repetition were accentuated and there is a strong tendency to fill in all areas. All designs interlock with each other. Only certain conspicious features were selected in figures. A list (partial) of keys to identification of totemic figures is on p.78 of the section titled COO-TEE-TAH of this handbook.

The objective of art designs was to depict definite symbols, the property of the clans and lineages.

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COO-TEE-TAH

(Totem Pole)

by Janie Cesar

The totem pole of Southeastern Alaska is a rich and meaningful artistic expression of a culture deeply rooted in mythology and nature-lore, and a fascinating subject for study.

The Totem is just one application of art or art form used by the Tlingit, Haida, and Tsimshiam Indians of Alaska, of which they became superb carvers and master craftsmen. The Haida are honored as the best; the finest woodworkers. The Tlingits always bought their canoes from the Haidas. 1/ The **totem** influence actually came from the south; from the British Columbia area, but totems were seen and drawn by white men visiting this area as early as 1790. 2/ Some reports say 1788.

In addition to reaching unequaled carving mastery, the Southeastern Alaskan Indian has a vast and extremely rich cultural heritage upon which to draw. An example in our local area, outside of the museum, is the Glacier Village I.G.A. supermarket. Incorporated into its decor is a beautiful collection of an exciting heritage and excellent craftsmanship in native art.

The paintings on carvings is definitely a secondary art form since it serves only to accent the real work of art. But of course it is also used to decorate uncarved objects.

Phillip Drucker in Cultures of the North Pacific Coast, 1965, states that the native art is primarily heraldic. This means the themes were concerned with history, both "real and fictional, of family lines, and incidents through which ancestors achieved prominence." 3/ The true heraldic pole was cheapened by the gaudy monuments of the new rich native when whites made it possible for them to afford totems and to make them on a mass production scale for profit. 4/

Each sub-area or group had its characteristic variations in style and anyone familiar with the art can usually distinguish from which group a particular carving comes. Based on information written by Edward L. Keithahn, the art of the Northwest Coast has some unusual characteristics that distinguish it instantly from other works of art. One prime prerequisite which influenced the art style greatly, is that the Indian felt each object must serve a useful end. This idea restricted the artist to work within the limited area of whatever size and shape the object happened to be. "This led to an almost complete disregard for perspective" and introduced the qualities of disection, rearrangement of parts and distortion." 5/ It is very apparent that there are certain aspects of the Northwest Coast Indian art that is closely governed by basic principles. Yet, the virtuosity of the native artist who was able to achieve originality within the framework of rigidly observed rules is most unbelievable. 6/

Totems were carved primarily from cedar, usually red, because of its softness and tractability, and because of its long, straight and easily opened cleavage planes.

The native word for totem, according to Mary G. Balcom, Ketchikan, Alaska's Totemland, is ko-te-a; meaning "likeness or image." The Tlingit name is the same pronunciation, but of different spelling: Coo-tee-yah. Mrs. Balcom writes, "Totemism has been described as recorded history, geneology, legend, memorial, commemoration, and art." 7/

In view of the fact that the Tlingit were an unlettered people, meaning they had no written language, the totem pole served to substantiate and record important events -- it served as a public document. Wherry, in The Totem Pole Indians, stated the symbols used on the totems were "Aboriginal substitutes for the printed word." 8/ The various figures depicted were nothing but a system of memory devices, which when taken in a proper sequence, recalled a story -- if the story was known. This information came from an easy to read booklet based on material contributed by Edward L. Keithahn and Robert E. Ellis and published by Western Airlines, Much About Totems. This particular bit of information appears on page 61 of Keithahn's book, Monuments in Cedar. A totem pole could relate one short tale, or a whole series of events in history or legend. 9/

Totems fell into disuse as the Indian became "white orientated" until the art of carving them and even the ability to interpret them was threatened to disappear. Aurel Krause, The Tlingit Indians, originally published in 1885, had very little to say on the subject of totems but he noted, "At present a new pole is very rarely erected and the numerous fallen and rotten columns in abandoned or utterly deserted villages are a mute evidence of the rapid downfall of a noteworthy and remarkable culture." 10/ Restoration and collecting of totems began in the late 1930's. Carl Heimiller of Port Chilkoot is given a great deal of credit for reviving interest in the art within the last decade.

Nowhere in the world have artisans of the past captured the imaginative social and cultural community in which they lived better than the Indians of our immediate area, as stated in a booklet written by Marshall Erwin, owner of I. G. A. supermarket. As with the Tlingit language, the Tlingit art must be studied carefully for there are many "surreptitious meanings captured" in the elaborate, abstract productions. Totem pole carvings cannot be appreciated or understood without a knowledge of the legends and history behind them. 11/ So when we look at a totem pole, we should keep in mind that the Indian thought of his world in abstract terms, as well as believing the world of nature was human (anthropomorphic).

The Indians wove their observations of nature into a philosophy of life. The animals, birds, fish, the wind, sky and sea, as well as man, were all integral parts. They believed these things to be one in the same -- not distinct or separate. Animals were people; winds behaved as though they were human personalities; bears and men talked and understood each other, and fearful monsters were transformed into rocks, and so it goes. These philosophic ideas of nature were/are very strong and expressed in their art through the use of symbols. The system of symbols that evolved did so through the stressing of salient features of creatures. An example is in the totem birds. The beak differences make distinction easy, as can be seen on p. .

Based on Drucker's, Indians of the Northwest Coast, the term "totem pole" is something of a misnomer. For among the primitive peoples the world over, the totem pole is a creature or object toward which one pays respect and reverence. True totemism involves a basic attitude of religious awe. 12/ But this is not so with the Northwest Coast Indian. The totem pole is not an idol; it has no religious significance. It is based on tribal past whether historical or legendary. 13/ The reason totems were not worshipped or really ever depicted religious experiences was because the Indian's relationship with supernatural beings was so personal and intimate that he seldom symbolized any part of the experience. 14/ But he did carve masks and other sacred things which were kept hidden except when used at ceremonies of religious significance.

The totem did not belong to an individual but to the group of people who share the same legends and ancestors who also helped in the expense of making and dedicating a column. 15/ In recent times (after settlement of the whites), possessing your own totem was a lifelong ambition; an ultimate status symbol. 16/

The poles were expected to last only as long as any cut cedar can survive in the humid Northwest (usually less than 100 years). Some of the older people believe it is wrong to preserve the totems beyond the natural life of the wood. Also, to restore or keep in repair the existing totem, the cost was greater than merely putting up a new pole. Another thought in this area of preservation of the totem, is that the Indian just did not believe in preservation. He replaced the old, the worn, with new.

In regards to the paint used on the Totems. The better totems since the advent of commercial paints are those that have a dull finish and soft, pastel colors. For these are most nearly like the "Fish-eye tempera" used by the early totem painters. From all the sources consulted, the means of making paint and the colors varied little. Pigments were ground to a powder which was mixed with pounded or masticated salmon eggs and one account adds an extra ingredient -- saliva. This mixture made a dull paint that was very durable. The colors were somewhat limited since the pigments were difficult to obtain and tedious to make. Iron oxide, hematite, and ochre gave shades of red, brown and yellow. The Tlingit also made yellow by mixing sekhone moss with various oils. 17/ Black was made from manganese, graphite and soot (charcoal). White came from burned or baked shells (limestone). Copper impregnated or stained clay gave the highly prized bluish-green. An apple-green was also obtained from copper. 18/ Vegetable dyes were sometimes used, but they were not as durable. There were no paint fixatives. Brushes were made of bristles or vegetable fibers with the point cut on the bias.

The colors used on totems have varied importance as to their use. Black was the most important, being used to make the main formlines of the design. Red was next. It was used inside the formlines for detail, accent, and is always in contact with the adjacent primary units at one or more points. (If red takes place of the primary color in all of the design, then black takes its place for the secondary formlines). There is one place where red is never used -- the inner ovoid of the eye. This particular area is always black. Blue-green, blue, or green is not always used, but when used, is in the places termed "negative" or tertiary (recessed elements) and is mainly a filler between primary and secondary formlines. Some spaces are always tertiary and they are the eye socket; the space between inner and outer ovoids of the eye or joint design; and, others. 19/

The style of carving is highly standardized. Symmetry and rhythmic repetition were accentuated and there is a strong tendency to fill in all vacant areas. To achieve this effect, series of figures were interlocked, with no intervening spaces. The "eye element" was used often as a filler and to indicate joints, and if the joint was a large one, the eye became a face. This "eye" is considered to be the basis of all Northwest Indian art. Mr. Amos Wallace, a master carver here in Juneau, was the first to introduce this concept to me and illustrated how this one design can become all the designs conceivable. Mr. Wallace also called it "trout eye". In general, sea animals have round eyes where all others have the "fish eye" -- consisting of two outer curves (the opening outline); the upper curve longer than the lower; which encloses a circle which represents the eyeball. Around this is a kidney bean shaped area (eye socket) which is depressed and generally painted blue-green. In carving, most of the design is free-hand, so to speak. But the "eye" is the only part for which patterns are used. This so the eyes will match; be the same size and shape. 20/ Mr. Wallace strongly recommended the book, Northwest Coast Indian Art -- An Analysis of Form, by Bill Holm, for further information on this topic. The book is extremely good.

Another technique used to fill in space was "schematic anatomical views" which have no bearing on the myth. A rhythmic sequential movement is obtained by the interlocking series of large and small figures. And the painted lines used are typically thicker in the center, tapering towards the ends. 21/

A most prominent feature of Northwest Coast art is the "flicker feather" -- a plume used to represent ears on supernatural beings. Ordinary people had realistic ears. Intricate texturing with an adze often distinguished a good totem from a mediocre one. (An adze is an ax-type tool). This effect is achieved by chipping the wood and given the totem a "quiet" beauty, I think. It was also called "hammertrack" finish. 22/ At times beaks and wings were fitted onto a totem. They were glued into place, the glue being made from boiling down halibut fins.

Reading a Totem Pole

Monument, mystical, awesome and ghoulish;
Seemingly purposeless, paganish, foolish;
What is the message your symbols conceal?
Strong the incentive of him that conceived thee
Leaving to adapt, its truth to reveal.

The above is quoted from Monuments in Cedar, a poem written by Dr. E. Van Note, "The Totem Pole".

Several sources have stated that the totem pole cannot be read, in a literal sense. Rather, the totem may be interpreted or recognized. For as stated earlier, they contain nothing more or less than a system of memory devices for recalling a particular story or myth. It is easy to see that in order to "read" a totem, one must be well acquainted with the mythology of that particular tribe, as well as having a fair knowledge of the art styles and symbolism used by the carvers, especially since realism is seldom employed. "It is a common belief that the grotesques, interlocking figures on a totem pole constitute an esoteric symbolism revealing secrets only to certain initiated tribesmen sworn never to reveal their meaning to outsiders." 23/ This is not so. Nothing is purposely hidden in a totem pole. The myth carved on monuments is really only a decoration on the pole and the pole was put up for some specific purpose. Totems are read from the top downward. A Tlingit pole is often surmounted the principal character in the story or legend, but not always. Sometimes the phratry symbol is on top -- Raven, Eagle, or by the clan symbol -- Killer whale, Grizzly Bear, etc. It must also be kept in mind that some of the figures are merely space fillers and have no bearing or relationship to the myth. The following are general rules to follow when attempting to "read a totem pole:

(1) First determine the linguistic group or tribe that made the totem (this helps find which group of published myths to refer to in order to find the story).

(2) Next determine what type of pole it is. This is likely

to affect the arrangement of the figures.

(3) Then attempt to identify each of the figures, trying to ascertain which are important and which are merely space fillers. This should be easy for the space fillers are never as large as the characters even if the character is really very small, it will be carved very large.

(4) Then, recall the myth wherein all the characters and objects have a part, roughly in the same sequence in which they appear on the pole, beginning with the uppermost figure. 24/

I think "reading" totem poles might be paralleled to the basic pre-primer used in schools to begin reading. Essentially it is reading pictures and recall.

Types of Totems

Totems, especially the exterior monuments, had one thing in common. They were all set up to validate some important act or event. Most common function was memorial to the dea. However, they are all different from each other in their use and purpose. There seems to be six different types:

(1) house pillar and false house pillar (also called house portal pole)
(2) mortuary pole
(3) memorial pole
(4) heraldic portal pole (legendary, mythical or story pole)
(5) potlatch pole
(6) ridicule or shame pole

Now to take each in more detail.

The house totem displayed the emblem of the tribe or the clan residing inside the house. The Tlingit did not usually carve the house beams as did the Haida, but placed a decorative false pillar against the supporting pillars which gave the same effect. These pillars were movable and due to this fact, they were moved periodically into new homes and some of the "oldest examples of sculpture to be seen in the native villages today" are these panels or pillars. 25/

The mortuary poles or columns were the largest in number. They were the most common among the Tlingit and the most common to be found in Alaska. Wherry reported that the mortuary poles were a Haida speciality. Their poles were usually tall with cross boards, of which, very few remain and those are scattered widely. 26/ This pole is of great interest to me because of the fact that the cremated remains of persons were deposited in the totems, usually at the base, in a carved out niche. Although sometimes they were placed in a box on top of the pole.

The memorial pole had a variety of functions. It could honor the living as well as the dead. They were erected by a deceased chief's heir as part of the process of assuming his predecessor's title. The memorial monuments and respotories (mortuary poles) may be set up in front of the homes of the deceased, along the beach in front of the village, or in a special cemetery area with the grave marker. 27/ Memorial and mortuary poles have their modern versions which may be seen in any cemetery. These are marble and granite tombstones on which the totem or clan symbols of the dead are carved to order at the commercial monumental works. Krause made one distinction between poles: on pages 208-209 he stated: "There is a distinction between the one (totem pole) at the entrance of the house, called "ketchen" and those erected in memory of the dead, called "chat".

The heraldic or family pole was first observed in 1790 on Langara Island, in the Queen Charlotte Islands. This type of pole was originally short and broad and placed against the middle front of the house (a hold near its base served as a doorway to the house). As years went on and rivalries increased, it evolved into a tall, stately monument, beautifully carved and painted. 28/ Its legend was taken from mythological history and it was designed to advertise and exalt the lineage of the particular family erecting it.

Potlatch pole (of the Haida) has been a most recent development of the totem pole -- not over 150 years old at the most. These poles were set up for no purpose other than to enhance the social standing of their owners by validating such events as a potlatch; an exhibit of wealth. These poles reached 60 to 80 feet in height and the people sought to outdo each other in erecting these handsome monuments. The cost of erecting a pole was $800 to $1500 or more. 29/

The last of our listed poles is the ridicule or shame pole. It was most often erected for the purpose of forcing some person to meet or recognize an obligation -- a debt. If a just debt was not paid, the debtor would make a totem of you or they would take your clan totem and destroy it. The human figure carved upside down on a totem signifies a debt owed.

Totem Symbols

Many figures on the totem poles were essentially lineage or family crests. The symbols were jealously guarded and proudly displayed on family property. 30/ They identify an individual lineage as well as its relationship with members of other lineages or families. Each person has many "inherited" myths and crests to use and these are reference to history and to legend. The figures seldom represent ordinary animals or people, but are translations carved in coventionalized art forms. The artists draw upon their own imagination, keeping within a frame of reference of traditional stylized art forms and principles of representation. Since all design is of commemorative significance and highly conventionalized, it loses realism. This formalization of the art was deliberate, aimed at satisfying esthetic needs. It was not done because the carvers were incapable of realistic depiction. 31/ With the advent of the white man, realism was employed in the carving of certain totems, such as the Abraham Lincoln totem. This realism presented no tax on the abilities of the artist, "since portraiture had long been practiced in the making of realistic masks, headdresses, and heads used in ceremonies." 32/ Rarely are living or recently deceased individuals carved. Instead, crests are substituted in place of the portrait or conventional figure. The only problem with the conventionalized figures is that they did provide clues to the identity of legendary figures, but made the interpretation of the legend hard and only those who know the native myths well can successfully interpret them. 33/

Only certain conspicious features were selected to distinguish between various kinds of story personages or characters. Wings and beaks are sufficient to identify birds and bird-like creatures. Fins and tail flukes -- fishes and sea mammals. Four limbs, snouts and ears on top of the head -- land animals. Small ears on the sides of the head and a small nose -- human attributes. Other anatomical features not needed to be shown. Because of the long, narrow surface of the totem and the fact that the carver tried to show as many illustrations as possible, the figures usually sit, squat or kneel rather than stand erect. A diving aminal such as a whale or sealion is carved head down, but most other creatures sit upright and face the observer. Some carvings are sufficiently life-like (in spite of extreme stylization, abstraction and omission of anatomical detail) such as the frog with his wide toothless mouth. Other creatures, however, are impossible to identify, such as the mythical ones without the aid of the carver or other informed person.

Before listing a brief identification guide, which has helped me recognize some symbols on totems, I would like to summarize, saying, the totem represented pride in one's family and ancestors (heritage). It is also an example of a great wealth investment of thousands of dollars perhaps. In addition, the woodworking craftsmanship the totem developed is unrivaled elsewhere in native America. 34/

Typical keys to identification of Tlingit, Haida and Tsimshian figures to be presented are based on information gathered mostly from Meet the Totem, page 4. The most popular totem figures:

Birds: Raven, eagle, cormorant, crane, owl, loon
Mystical Birds: Thunderbird, kadjuk (giant hawk)
Land Animals: Bear, wolf, frog, landotter, beaver
Sea Animals: Whale, blackfish or killerwhale, shark, seal, sealion and sea monsters.

Raven is easily recognized by his straight beak and "comparatively life-like wings and body form." He is the most popular and sometimes Raven is seen with the sun halo around his face -- that which he wore when he brought light to the world. Usually has wings; beak is long and straight.

Eagle also has wings, but the beak is heavy, down-curved. (The Hawk has a large curved beak -- but the point is turned back to touch the face). Eagle usually has a round, white head, and large, heavy claws.

Cormorant has a medium, short, thick beak and a thin body; coarse feathers.

Crane has a small body, long slender beak and a feather crest.

Owl's beak is blunt and thick. It is turned down at the tip.

Loon has a large head, long neck and distinguished by the white necklace or band around the neck.

Thunderbird resembles a giant eagle. Usually has very large, sharply incurved beak with a whale in its talons.

Kadjuk is fabulous mountain bird seen by ancestors -- but by so few that details of its appearance are lacking. It is said to resemble a hawk; with broad, thick head and thick, curved beak.

Bear has a long snout, sharp teeth and a coat of reddish brown or black paint. Bear may also be portrayed with a short snout, large teeth, protruding tongue, large paws and claws. It is difficult to distinguish between bear and wolf at times. Wolf has also a long snout and large teeth like a bear, but if the creature has a long tail, it is definitely a wolf. It may also be a wolf if its ears are sharply pointed and slant back. (The weasel is differentiated from the wolf by a white body and black-tipped tail).

Frog is the most easily recognized. His wide, toothless mouth and fat little body are seen on many poles. He is used as a filler many times and is frequently painted green with yellow spots.

Landotter has a small, pointed face, sharp ears, long body and short legs.

Beaver has large, gnawing teeth; his paddle-shaped checkered tail is turned up in front, his short nose has stubby tip and he sometimes holds a stick in his paws. A face drawn on the tail represents a joint in the tail.

Sea mammals are carved with bodies that are very much alike but are distinguished mainly by the shapes of their flippers and tails.

Whale has a broad, blunt head, pointed teeth, a blowhole (often carved as a small face with open mouth), and a broad, forked tail.

Blackfish or killerwhale has a long dorsal fin and is usually head down. Also has a large mouth with prominent teeth and has whale flukes.

Shark has a flat, oval head and gill slits with a slender body narrowing into a small tail. Sometimes the dorsal and pectoral fins are included. In a frontal view, the shark has a high forehead and a mouth that turns down at the corners.

Seal has a small head, small animal ears and two tail flippers, that are set in line with the sides of the body instead of spread out flat. Sometimes seal has frog-like legs in addition to, or instead of, flippers.

Sealion lacks prominent dorsal fin and blow-hole of the whale but has a divided tail. Usually illustrated with square teeth instead of pointed ones. It is carved with a thick neck.

Octopus is a single, slender tentacle with rows of sucker pads carved as circles. A small, round face with a short beak at the base of the tentacle may be added.

Halibut is represented by its characteristic flat body with a twisted mouth and close-set eyes which are on one side. It also has a continuous fin.

Salmon usually has no conventional identifying features. The variety intended is designated by shape and by descriptive painting.

Sculpin or Bullhead has a wide, toothless mouth and spines on his head (around the mouth) and spines on the back. It may also have two short dorsal fins. He is either represented sitting up like a bear or head down like a whale.

Mythical creatures of the sea: Gonakadate, "Lake Monster" is a favorite water monster. Next to Raven, he is the most popular subject for totem pole decoration. He is usually depicted as an aquatic wolf with some features of a killerwhale; he is described as, "It had claws that shone like burnished copper and a big wolf-like head with long, upright ears. Two great fins stood up on its back and it had a long curling tail." (Monuments in Cedar, p. 141) The Haida often depict it with a duck-like beak and is known as Wasgo. In the story, a young man captured this lake being just described, donned its skin and ventured out to sea. Eventually he was transformed into a creature of the sea! This story has many versions but it is based on "mother-in-law troubles."

Sea Bear is a creature with bear and whale characteristics and Sea Wolf has wolf and some whale characteristics. Other monsters have long ears with human face and body.

A whale-like creature with a raven on the tip of its dorsal fin was seen by Haida ancestors long ago. It is a popular creature for canoes and paddles, and I became quite excited upon discovering we have this creature painted on a canoe and on a paddle

Fog woman who created the first salmon is always carved with Raven and usually with the salmon. 35/

There are many good books to use as guides for identifying totems. Some I found most useful: The Wolf and the Raven and Meet the Totem by Viola Garfield. Monuments in Cedar is also very excellent.

Upon realizing how few totems are seen around Juneau, I commented on this observation to Amos Wallace, and he related that Juneau never had totems -- the totems here now are all "imports", meaning the totems were moved in from their original sites such as the old Auk and Taku Villages. The only work in its original place that he could recall is in the Indian Village -- the Thunderbird House (one of the two tribal houses remaining as of 1968 -- the other being the Dipper House, presently boarded up). The owner (chief) of Thunderbird House is John Fawcett and the superb work of art that it contains is the Sea Serpent panel. 36/

Actual totems I have observed around Juneau area are:

(1) "Old Witch" totem at the Juneau Memorial Library which is now being restored. Another totem stands temporarily in its place.

(2) Totem on side of Governor's mansion.

(3) Nugget Shop Totems on Seward Street.

(4) Capital School Hill Totem

(5) Standard Oil Warehouse on Willouby Ave.

(6) Erwin's IGA Supermarket in the Valley.

(7) Raven Totem at Auke Bay Recreational Area.

(8) The State Museum Totems.

The "Old Witch" was originally in Sukkwan Village (an old Haida village), across from the present day village of Hydaburg. 37/ In reality, the "Old Witch" was a pseudo-shamaness and the story is a Haida version of the Tlingit "Gonakadate", cited on page 16. The pole was purchased many years ago from the original Haida owners by Dr. Robert Simpson of Juneau and was displayed in front of the old Nugget Shop on Franklin Street. When the present Nugget Shop was erected on Seward Street, Dr. Simpson presented the pole to the city of Juneau and is now displayed beside the State Historical Library.

The totems that decorate the entrance of the Nugget Shop are so old, the original carver has been forgotten. But they are original totems from Wrangell that have been cut down to fit the decor of the building. The totem on the right of the entrance as you go in is the Sun Raven. The one on the left is more or less undetermined until further research is done.

It was difficult tracing down the story of the totem on the hillside by Capital School. After asking several people who I felt should know, the curator at the museum finally came up with the following: a reproduction of Fog Woman Pole put up by the CCC in 1930. The carver is unknown.

The totem seen in the warehouse lot of the Standard Oil Company on Willouby Avenue was carved by Bill Brehend. Mr. Brehend said he didn't consider it a totem. That he just carved a "bunch" of figures with no specific story. The purpose was decoration only.

Erwin's IGA at Glacier Village displays some of the finest work done. They commissioned this work which was done under the supervision of Dr. Walter A. Soboleff, a recognized authority in Haida and Tlingit art. The works consist of 17 large panels. Beautiful.

The Raven totem at Auke Bay Recreational Area is YAX-TE totem pole. It was erected in 1941 to mark the site of the old Auk Village, 16 miles north of Juneau on the Glacier Highway. This is the only totem pole showing Yax-te, the "Big Dipper" constellation, which was the clan symbol of the Auke Tlingit. It is significant and very interesting that these Indians represented Ursa Major (great she-bear) as a bear-like creature as did the Romans, Greeks and other ancients. They saw it as a big bear-like animal and not as the big dipper as we do. This lone totem marking Auke-an (Little Lake Village) was erected by the Indian Division of the Civilian Conservation Corps under the direct supervision of Mr. Linn Forrest. The actual carving was done by three Indians; St. Clair of Hoonah and two local Auke assistants. The story of the totem is on page 153 of Monuments in Cedar by Edward L. Keithahn.

The Alaska State Museum contains a limited number of totem poles. On the ground floor three totem figures are displayed in a triangular group. They were once part of a totem, the Beaver totem pole that stood in front of the Flying Raven House in Wrangell. The pole was sold and taken down. It was sectioned for storage. The beaver on top was too rotted for salvage, but the other three segments were not. They are (1) Killisnoo Beaver -- the man who destroyed the Giant Octopus; (2) Duk-toothl, the strong man, shown rendering a sealion apart, and (3) Kayak, a hero seen strangling a sea monster. 38/

One other pole preserved in the museum is the original Abraham Lincoln Totem pole. When some Tlingits heard of Lincoln and the white man's law ending slavery, they wanted a totem carved. A professional Tsimshian carver named Thle-da carved the pole with amazing realism, apparently using a Brady photograph showing Lincoln at Antietam. Chief Ebbets is responsible for having the pole carved. The pole may be seen in the museum by appointment. It is put on display at various times, but otherwise, is kept in the museum storage room.

The scarcity of Tlingit art displayed around our area led me to wonder how many places retained their original Tlingit names and sad to say, my limited research found very few -- three to be exact. "Although the Indians have lived in the Juneau area for uncounted years and probably had names for most of its geographic features long before the white man arrived, only three names of Indian origin are found on today's maps. Two of these, Auke and Taku, are put to multiple use." Quoted from R. N. DeArmond's, Some Names Around Juneau, (now out of print -- its plates being destroyed by fire). The names I found in DeArmond's book: Auke Bay, Auke Creek, Auke Lake, Auke Village, Auke Nu Creek, Eagle Creek, Cowee Creek, Salmon Creek (Tilhini), Shaman Island, Taku Village, Taku Glacier, Taku River, Taku Inlet.

I find the totem to be a fascinating aspect of the Indian culture -- somewhat of a challenge for further research into the myths and legends and data so far collected on symbolism. I cannot look at a totem but what I marvel at and wonder what its "creator" though and felt as he carefully chiseled out a masterpiece. Sensitive skill is so apparent in the endless detail and complexity of the art, and yet, a certain over-all simplicity is maintained that is almost unvelievable. I am certain my appreciation and love for totem lore will increase as I seek further understanding and delight, of and [illegible] totem "mystery".

* * * * *

Footnotes

1/ "Teaching Tlingit Children" class notes

2/ Much About Totems, p. 5

3/ Cultures of the Northwest Pacific Coast, p. 21

4/ Monuments in Cedar, p. 46

5/ " " " p. 71

6/ Northwest Coast Indian Art -- An Analysis of Form, p. 19

7/ Ketchikan -- Alaska's Totemland, p. 97

8/ The Totem Pole Indians

9/ Much About Totems, p. 11

10/ The Tlingit Indians, p. 209

11/ The Wolf and the Raven, p. 12

12/ Indians of the Northwest Coast, p. 178

13/ Mid-Century Alaska, p. 144

14/ Meet the Totem, p. 10

(Footnotes cont'd.)

15/ *Meet the Totem*, p. 12

16/ *The Totem Pole Indians*, p. 109

17/ " " " " p. 115

18/ *Meet the Totem*, p. 17
The Totem Pole Indians, p. 115
The Wolf and the Raven, p. 8

19/ *Northwest Coast Indian Art -- An Analysis of Form*, p. 30

20/ Amos Wallace
Indians of the Northwest Coast, p. 170
Monuments in Cedar, p. 108

21/ *Indians of the Northwest Coast*, p. 170

22/ *Monuments in Cedar*, p. 74 & 109

23/ " " " p. 61

24/ *Monuments in Cedar*, p. 64

25/ *Monuments in Cedar*, p. 51

26/ *The Totem Pole Indians*, p. 106

27/ *Mid-Century Alaska*, p.

28/ *Monuments in Cedar*, p. 55

29/ *Meet the Totem*, p. 9

30/ *Much About Totems*, p. 6

31/ *Cultures of the North Pacific Coast*, p. 22

32/ *Monuments in Cedar*, p. 75

33/ *The Wolf and the Raven*, p. 1

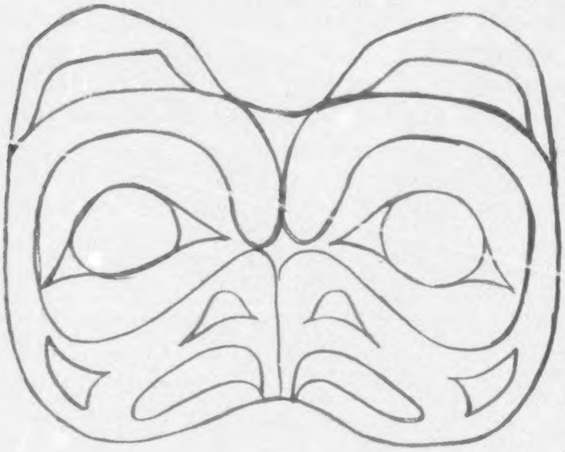
34/ *Cultures of the North Pacific Coast*, p. 22

35/ *Meet the Totem*, p. 4

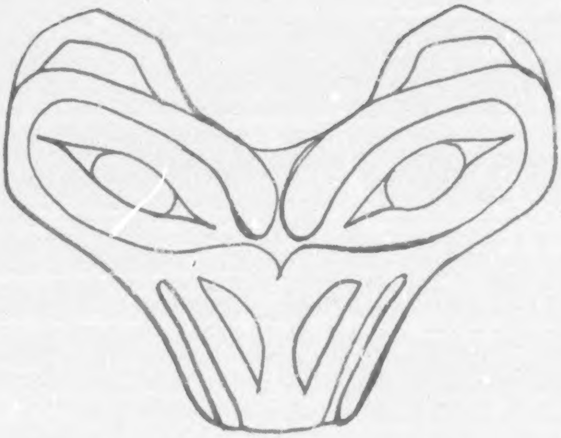
36/ *Past, Present, Future -- Juneau Indian Village Report*

37/ *Monuments in Cedar*

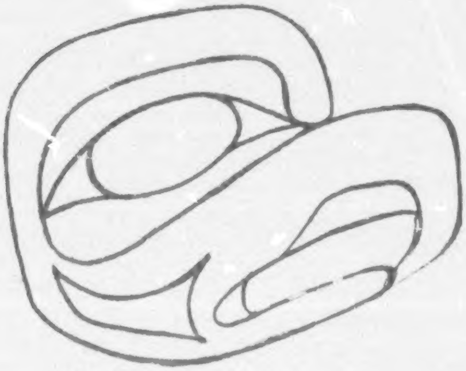
38/ *Monuments in Cedar*, p. 97



EAGLE

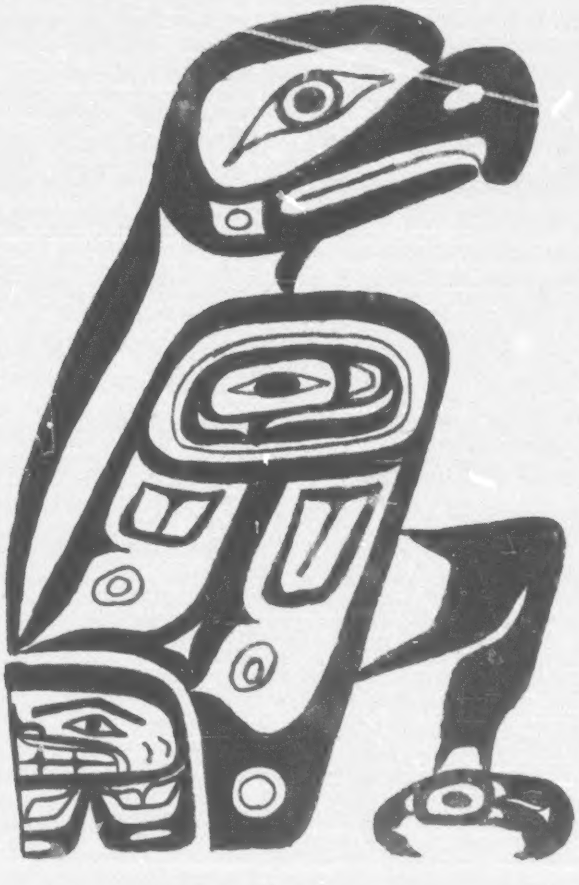


RAVEN



HAWK

Totemic Eagle Design by Jim Marks, Teacher and Master Carver, Indian Studies Program, Juneau, Alaska



Masks

Masks were either face masks with eye and mouth holes or they represented the heads of animals, principally birds or any fantastic combination with mechanical contrivances for moving the wings, jaws, etc. Tlingit masks were kept simple in design -- the complicated masks seemed to be importations from the south.

All masks are made of wood and generally painted with red lines and often inlaid with mother-of-pearl (abalone). Thongs fastened to the sides are put around the head to hold the mask on but sometimes a leather loop on the inside is held by the teeth.

The details are often crude but in some of the older pieces great care is shown in the work. Among the face masks also are found some representing women with a copy of a labret in the lower lips. Human hair was sometimes used.

Masks were divided into two types: symbolic or spiritual and portrait masks. The portrait masks were made to represent real persons.

However, the majority of masks made and used were symbolic or spiritual.

Utensils

The Indians made almost everything they needed from the cedar tree, including homes, baskets, mats, ropes, spoons, dishes, clothing and totem poles and canoes.

Household utensils included the bentwood box and a dishlike container from a single piece of wood. They were made in a variety of sizes depending upon their use. They were sewn together with tough, thin withes or roots.

Dishes were round, oval, or long and troughlike. They served as cooking vessels or as food dishes. Most were carved from wood -- the grease and smoke gave them a fine, shiny brown color and they were elaborately decorated. Some very pretty dishes were made from mountain sheep horn.

Spoons were pleasantly shaped, usually with long curved handles, made from mountain goat horn or mountain sheep horn. Also very large wooden spoons or horn spoons were used, not for eating but for serving or as plates.

Mortars, made of various kinds of stones, were used to mash berries and to grind up tree bark which was mixed with tobacco. The pestles used with them have a round head and short thick handle.

Flat stone vessels, usually oval, served as lamps. Sometimes shaped like a frog or some other animal.

Pipe bowls were very artistic. Most of them were carved of wood and lined with copper.

Snowshoes were among the most important household articles.

Baskets and platelike trays were woven of split cedar root, straw and rushes.

Thick bags which were water-tight and used for carrying water were woven of cedar bark.

Knives were made from bone and wood or stone and wood; later on, metal was used.

Other household articles were "settees" or chiefs' backrests, cradles, oil cups of wood or bone, mats, water buckets (boxes), quivers, trinket and tackle boxes, wooden feast dishes, cedarbark shedders, needles, mat creasers. (Good illustrations, p. 117, Krause, The Tlingit Indians.)

Tools

Tools were very simple in style.

Carving tools: The Indians cut large trees for huge canoes with only stone hammers and sharp stone chisels. They burned the bottom of the tree, starting the fire by rotating a pointed stick between their hands in a piece of soft wood surrounded by dry shredded cedar bark.

Carving tools included the "adze". Various styles were developed. The blade of the adze was made from a sharp stone or metal if it was available.

Drills were made from a sharpened iron nail with a wooden or bone handle.

Knives -- many kinds: stone or bone, and wood.

Axes -- same as knives.

Iron was used when acquired.

Chisels and wedges were also used.

Tools for fishing: Hooks, clubs, harpoons or spears, nets, fish traps, herring rake.

Materials

Everything came from nature -- land and sea.

Principle materials used were trees, roots, grasses, rushes; shells; furs, dog and mountain goat hair, skins, animal whiskers, hoofs, etc.; bird's down, bones; stones, copper and other minerals; fruits and other edible plants.

Canoes

Typical Southeast Indian canoes were styled with high projecting bow and stern, a sharp vertical cutwater and a rounded counter. Elaborate designs were painted on them. Haidas became master canoe makers.

Canoes made from red cedar and of several styles depending upon use (sizes and proportions varied). Drucker, p. 64-65. The graceful and practical lines made them very fine vessels.

After the right tree had been selected, cut down, and was lying on the ground, it was shaped with adzes, stone hammers, and chisels on the outside and the center of the log was burned out with fire. It took much time and hard work to hollow out the log. Then, the hollowed-out log was filled with water (cold, from the ocean). Rocks were heated in a fire and put into the water in the log until the water was boiling hot. The hot water made the wood soft and then the canoe makers could shape the log by putting cross pieces in it. After the water was dumped out and the wood had cooled, it would keep its shape. Often the bow and stern pieces were attached with such skill that the joints were difficult to see.

They would make the canoe as smooth as possible. Today we use sandpaper, but they used the rough skin of the dogfish, a little shark, whose skin makes perfect sandpaper when it is dry.

When the canoe was finished, it was greased with whale oil to help preserve it and perhaps a design was carved on it.

Types of canoes:

(1) small, fishing -- 1 to 6 persons

(2) larger voyagers -- 30 to 35 persons

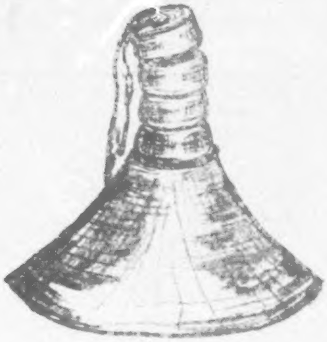
(3) war canoes, long journeys -- 50 or more persons

Hats

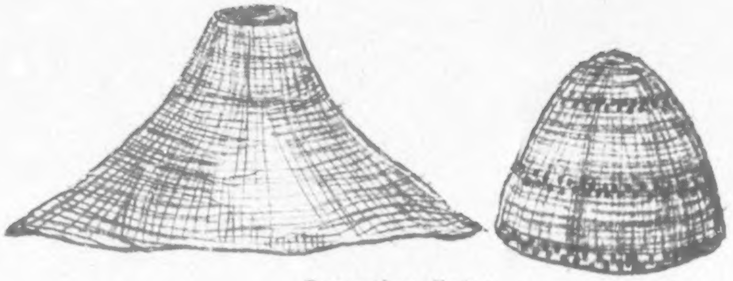
Woven -- An unusual headgear found among the Tlingits since olden times is a hat woven of roots and straw in the shape of a truncated cone. Worn to protect the face from sun and on ceremonial occasions.

Of exceptional art, these hats were woven of the roots of Sitka spruce or the yellow cedar, or Alaska cedar and are called ts'ach. Bright painting is common them. If they belonged to a chief or other important person, several cylinders woven in the same way, were set on top.

Wooden -- hats shaped like the woven ones with cylinders on top are highly valued.



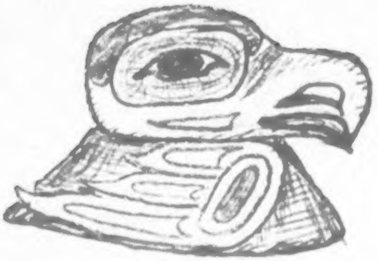
Special Dancing Hat



Everyday Hats

Tlingit

Haida



War Helmet

NORTHWEST COAST INDIAN ART

(An Analysis of Form)

Bill Holm

Design

There are three basic design forms found in the drawing and patterns:

(1) configuration -- animal-like silhouette, not distorted. An example would be the art found in IGA.

(2) expansive -- the animal is distorted, split or rearranged to fill given space, but the identity of the body parts is apparent.

(3) distributive -- the parts of the animals are completely rearranged, completely filling in the given space, destroying any recognizable silhouette. An example would be the Chilkat blanket designs.

Design Units

Bark templates were used to make the design units.

Ovoids were the most characteristic single design unit. They were used in eyes, joints, and as space fillers. Swan (1874) gave a Haida account of the origin of the ovoid linking it to the elliptical spots on the sides of the young skate.

Ovoids are convex on the upper side at the ends, lower side is usually concave. Usually black.

Eyelid shape -- lenticular shape, rounded in center, pointed at ends, enclosing an oval spot suggesting iris of eye.

U Forms -- resulted when both ends of formline turn in the same direction and each tapers to a point at the junction with another formline.

Color

Color was a great unifying characteristic. The colors were limited before the opening of trade with the Europeans. The principal colors were black, red, green, blue, or blue-green.

Color came from natural materials:

(1) black -- fron lignite

(2) red -- derived from ochers

(3) green-blue -- from copper minerals

The pigment was achieved by being mixed with a medium prepared by chewing dried salmon eggs wrapped in cedar bark and spitting the saliva-egg-oil mixture into a paint dish.

Black was the primary color and used on all major formlines. Red was the secondary color used for details and accents. It was the color used for cheeks, tongues, on arms, legs, hands, feet. Red is never used for the inner ovoid of the eye or joint design. Blue is a tertiary color used in solid U's, in spaces between primary and secondary designs, in the ears, feathers, teeth, mouth, or fins.

Relationships of colors were based on their "importance". Black was the most important, being used to make the formlines of the designs. Red was next. It was used inside the formlines for detail, accent and always in contact with the adjacent primary units at one or more points. There is one place where red is never used -- the inner ovoid of the eye. This particular area is always black. Blue-green, blue or green are not always used but when they are they are mainly a filler between the primary formlines.

Materials for making dyes: Early "paint" could be called "fish eye tempera". From many sources, the means of making paint varied little. Pigment was ground into a powder and mixed with mashed (chewed) salmon eggs and/or saliva. This mixture made a dull paint that was very durable. Shades of red, brown and yellow came from iron oxide, hematite and ochre. Yellow also was made by mixing sekhone moss with various oils.

Black was made from manganese, graphite or soot (charcoal). White came from burned or baked shells (limestone). Copper impregnated or stained clay gave the highly prized bluish-green. An apple-green came from copper.

Vegetable dyes were sometimes used, but were not as durable. There were no paint fixatives.

WEAVING

Blankets

The ceremonial blanket of the Tlingits, perfected by the Chilkats of Kulkwan, is one of the most beautiful of these gifted people. In great deamnd as an article of trade, it carried enormous prestige. The blanket was primarily intended to be used at festivals and solemn occasions such as betrothals, weddings and funerals. After the coming of the missionaries changed the funeral customs from cremation to burial, it became customary for every high caste person to be buried in a Chilkat blanket

The blanket design was carved on a pattern board by the man of the family and then painted by him. Usually these blanket boards were of imported yellow cedar. One half of the design was depicted, with the center figure given in full. Each clan house had its own design and all blankets from that house were similar. It generally took about a year to complete a blanket if all materials were at hand. Much of the culture of the Tlingits is related to the production and use of the Chilkat blanket. Made of spruce root and mountain goat wool.

Other types of blanketsused by the Tlingits:

(1) Blankets of marmot skins and other fur capes which were "crowded" out by the woolen trade blanket.

(2) Goat-wool

(3) Dog-wool

(4) Duck down

(5) Button blanket

Possession of blankets determined a man's wealth, and a rich chief may have several hundred piled up.

The button blanket became a popular garment for formal wear. This was either a trade blanket or other piece of heavy cloth to which many large pearlshell buttons were sewn, the usual design being the outline of the family crest. Occasionally applique designs in red flannel were also sewn on trade blankets. The rows of buttons on a button blanket displayed wealth.

For information on how blankets were woven, consult Krause, The Tlingit Indians, pp. 139-140; and Drucker, p. 95.

Baskets

The regional flora provided a variety of materials for basket weaving.

The same red cedarbark used for mats served for flexible but strong baskets.

Spruce roots could be split into long, wiry segments and was widely used also.

The bark of "wild cherry", various tough grasses, and a glossy black fern stem were frequently utilized for decorative patterns.

Types of baskets:

(1) Generally woven in a checkerboard technique.

(2) Twined cord technique was used (described in pp. 97-98, Drucker) which produced water-tight baskets.

(3) Coiled baskets -- rings of flat coils are sewn together.

Twining and coiling techniques could be modified for special purposes.

Consult Drucker, pp. 97-100 for further information.

Mats

Mats were used for furniture, to be sat upon; as mattresses, tablecloths, wall dividers; for building temporary lodges; for covering and protecting canoes, etc., and for making sweat or steam houses, (sweatlodges), and also as sails for canoes and as protective clothing.

There were various weaving techniques. Refer to Drucker, p. 95, and to this handbook, p. 34.

Hats

Refer back to p. 35 of this handbook and to Drucker, p. 95.

Sewing

Native women were adept in the skills of making clothing. They made skin moccasins, mittens, pouches, blankets, leggings, capes, tunics, skirts, etc. The skin was cut with a cresentic knife and sewn with sinew from the backbone of moose and elk. Clothing was usually very well made and durable and attractive with ornamentation of colored ribbons, braid and cloth applique.

Split porcupine quills were also used. Non-native trade introduced beads and buttons which became commonly used, and which replaced the more valuable shell, etc.

Sewing -- Moccasins

For the most part, the Indians of Southeast Alaska went barefoot in summer and winter. But among the Chilkat who faced rigorous winters, tall and short moccasins were worn. They were made of moose or buckskin sewn with sinew. The tall moccasins fitted closely, reaching the knee or beyond. The skin or even the finished moccasin was mostly secured from the interior Indians in trade. The women made moccasins, called akuschtetich, which were similar to house slippers and were trimmed with colored patterns.

Local Juneau moccasin makers: Emma Marks

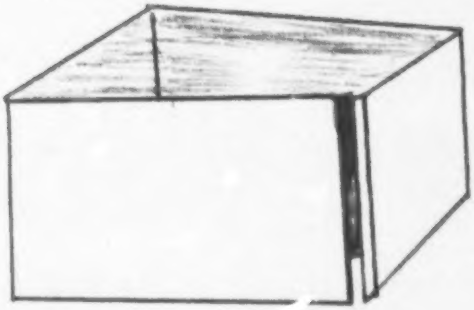
Bent Wood Boxes

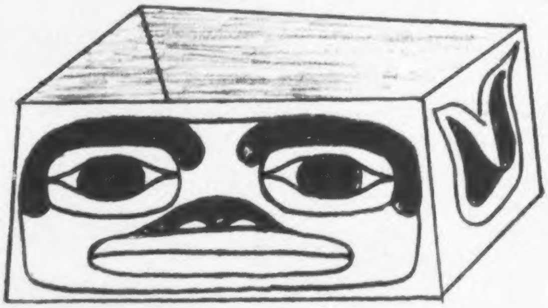
Boxes were made that could hold water. They were called "bent boxes" or "property boxes". They were used for cooking and for storing possessions.

The Indians used one long piece of wood and made three grooves in it, then steamed the grooves until the wood became soft. Then they bent it on the grooves to form four sides. They fastened the two ends tightly together with lacing or tiny wood pegs, then snugly fitted a grooved bottom on it.

Food was cooked in these boxes by filling the box with water and adding hot rocks until the water was boiling.

The property boxes were decorated with elaborate carvings.





Dances

Within the social structure there were performers in dancing societies. These performers presented elaborate dramas representing various aspects of Indian life (their inherited rights). The dances were jealously guarded -- were clan property not to be shared. However, they were traded, as were songs.

Each dancer not only followed the traditional movements of the dance or the beat of the drum, but depicted a story or legend of some kind. Exact repetition and retention were required.

The dancers were "trained" and had to learn many dances and songs by memory alone. Like the songs, dances were recorded only in the memory and passed on from generation to generation.

Insignia of the dancing societies included highly prized shell necklaces, an endless variety of masks, carved helmets, puppets, etc.

Among the Tlingits there were two kinds of dances, distinguished as Haida or Athapascan. In the Athapascan, only men and boys took part, while in the Haida, the girls also participated. Audiences also participated.

For more information, see Krause, The Tlingit Indians, p. 167.

Musical Instruments

Musical instruments consisted primarily of percussion instruments: drum and rattles.

Also, dance wands and whistles which were used for ceremonial performances and are found in extraordinarily large numbers.

Rattles in their simplest forms were two equally large ovoid wooden forms (such as two large wooden spoons) facing each other so as to enclose an empty space. Small pebbles were put into the empty space and the two halves were tied together with sinew or thong. They were richly ornamented. The Southeast Coast Indians also used rings of withes from which puffin beaks, animal teeth and claws were suspended. Rattles were also made from mountain sheep horns; baleen; and large clusters of shells on a cord.

Wands were used to keep time -- usually they beat time on a board of the floor. Often carved their full length. Some were equipped with deer hoofs and were thumped on the roofs and boards overhead.

Drums

The tambourine drum was made by stretching a piece of rawhide or a narrow frame bent into a circular form. Leather strips stretched across the back were used to hang onto the drum. Drumsticks were of two kinds -- straight stick and a padded stick. Drums were decorated in many ways; painted mostly red.

Long narrow boxes of perfed or bent cedar boards were hung from the roof and pounded with a sturdy fist wrapped in shedded cedarbark.

Whistles of wood, some with and some without reeds were used to represent voices of supernatural beings, as did the bull-roarer, a flat stick whirled at the end of a string to make a booming noise.

LANGUAGE

The Tlingit language is composed of a complex grammatical system to express many shades of thought.

Short Tlingit Conversations

1. Waa Sa? What?

   Daa Sa? What?

2. Waa Sa ee yatee? How are you?

3. Klus Waa sa! All right!

   Yuk kei! Good!

4. Yaa ni sa gweingi? Are you learning it?

5. Yuk yee ka daan! What a fine day!

6. Go da sa ya nee goot? Where are you going? (singular)

7. Do dei sa jah neengut? Where are you going? (plural "you")

8. Dei kwa goot! or Dei goo k a goot! I'm leaving.

   a. Aa -- yes

   b. Thli s'e -- wait awhile

   c. Daat gaa sawe? What are you going after?

9. Goo dux sawe? Juneau!

10. Goo suh aa yei eeyuh tee? Where are you staying?

    Yaakw yik. In the boat.

11. Answer if name is called: Hei! (Hay) or Daa sa? What is it?

12. Daa sa ee to waa sigoo? What do you want?

13. Waa suh ee yatee? How are you? Yuk kei! Good! Cleil wa sa! O.K.

14. Ya kei! Good! Ku ya kei xah! Definitely good! Woo kei! It was good.

15. Goon na chee! Thank you. Ho ho! Very much.

Frank Johnson, 1974

Ha goo	Come
Na goo	Go

Kinship Terms

Ta	Mother
Eesh	Father
Lee lk'n	Grandparents
See	Daughter
Yeek	Son

Mother's Side		Father's Side	
kak (caw)	Uncle	at (ott)	Aunt
klant	Aunt	Sonny	Uncle

een -- water

hit -- house

kan -- fire

diss -- moon

gin -- hand

book -- ear

suck -- head

soo -- blue

na-ken-tic -- green

klate -- white

clute -- black

TLINGIT LANGUAGE

Terms of relations: using possessive pronouns of the first and second persons

	Dr. Boas	Williams	
1st person singular	(ax ic)	(aux eash)	My Father
1st person plural	(ha íc)	(ha éash)	Our Father
2nd person singular	(í ic)	(í-éash)	Your Father
2nd person plural	(yi ic)	(yi-ēash)	Your Fathers

Terms of relationship were naturally affected by the exogamic (marriage outside) phratral divisions.

Lil(k!) Grandfather -- Grandmother, applied to all men or women of generation before that of parents.

Man's Father -- íc

Father's brother -- sa ní, including all men of phratry of father's generation of the succeeding generation.

Father's sister -- át, including in general women of her phratry and generation of the succeding generation.

Father's sister's female children -- át

Father's sister's male children -- sa'ni

Mother's sister -- la'(k!) including all of the women of her phratry and generation.

Mother's brother -- kák -- including all men of her phratry and generation.

Mother's brother's children -- kal(k!)

Man's elder brother -- hūnx -- and all older men of his phratry and generation.

Woman's elder sister -- cátx -- and all older women of her phratry and generation.

Man's younger brother -- k'ik! -- and soman's younger sister also all younger men or women of same phratry and generation.

Man's Sister -- lāk -- and women of his phratry and generation.

Woman's Brother -- ík! -- and men of her phratry and generation.

Sister's child -- gél(k!)

Brother's child -- káux -- said by women.

Son -- yít -- and men of same phratry and generation as son.

Daughter -- sí -- and women of same phratry and generation as daughter.

Relations brought about by marriage:

Husband -- xóx

Wife -- cát

Father-in-law -- wú

Mother-in-law -- tcán (ms)

Brother-in-law -- ka'ni -- said by man.

Sister-in-law -- ka'ni -- also said by woman.

Sister-in-law of man -- hunx cát

Brother-in-law of woman -- xóx kik!

Son-in-law -- sey xóx (ms)

Daughter-in-law -- yít cát (ms or ws)

* * * * *

Dr. Boas adopted the spelling from Dr. Swanton's Tlingit grammar and texts. Note the variation in spelling of some Tlingit nouns by Naish and Story.

Dr. Boas		Naish and Story
lilk!	Grandparents	lée lk'n
íc	Father	eesh
'lá	Mother	tláh
sa'ne'	Uncle	súnee

Dr. Boas (cont'd.)		Naish and Story (cont'd.)
át	Aunt	át
hunx	Brother	ḣonxn
la'k	Sister	dák
ik (ws)	Brother	éek (ws)
hunx (ms)	Older Brother	hounxu (ms)
kik (ms)	Younger Brother	keek' (ms)
ćatx (ws)	Older Sister	shútx (ws)
kik (ws)	Younger Sister	kéek (ws)
ǵel'k (ws) (ms)	Nephew	kéelḱ (ws) (ms)
xox	Husband	xóx
ćat'	Wife	shút
Qa	Man	káh
ćawát	Woman	shawút

THE TLINGIT INDIAN, HIS MYTHS AND HIS TOTEMS

Janie Cesar

I. BACKGROUND

A. Explorations Into Alaska

As early as 1582 the coast of Southeastern Alaska had been explored by the Spanish, the earliest recording of Alaskan exploration. A Spaniard, Francisco Gali, ventured as far north as Ketchikan, Alaska, where he recorded having seen majestic, snow-capped mountains. Then followed a lapse of nearly two hundred years.

The first recorded account of contact with the Tlingit (pronounced KLING KIT) Indians of the Pacific Northwest came in June, 1741. It was the second Arctic voyage of the Danish explorer, Vitus Bering, who sailed under the Russian flag. Bering, running short of fresh water and having seen fires on the shores, sent a long boat with ten men to shore, at approximately what is now the site of present-day Sitka, Alaska. When the men did not return after two days, Bering sent another long boat. This boat, too, did not return. The following day, when two crafts were seen coming from shore, it was assumed that the sailors were returning. But, as the crafts drew nearer, the sailors saw instead of the shipmates painted savages "monstrously" garbed, in carved and painted canoes. When the natives saw the many sailors on deck, they rowed back to land and were not seen again.

For 30 years the Russians, sailing the Aleutian Chain and the far western shores of Alaska, monopolized the fur trading market. But, stimulated by the great financial success of the Russian fur traders in the Aleutians and Prince William Sound, English and American fur traders soon followed.

In 1741, George Stellar, a German naturalist, saw iron knives among the Indians of Shumigan Island indicating previous contact with white men. Then came the famous English explorer, Captain James Cook, in 1775. His first contact with the natives was peaceful and without hostility. That the natives had had some previous contact with shite men is apparent from a reading of Cook's account, for the natives were acquainted with iron and came to Cook's ships prepared to trade for iron. He found iron knives and arrow points of iron in Nootka Sound.

Following Cook were James Hanna, John Meares, Nathan Portlock, George Dixon, the Frenchman La Perouse, and many others, all in search of the sea otter. In the year 1788 alone, 28 ships plied the 1200 mile coastal area. One more example of iron being found among the Indians comes from Dixon. In 1786 and 1787 he found iron lance points and daggers among the Indians of Yakutat and Lituya Bay.

With these early explorers, many of whom were astute scientific observers, come the first written accounts of the Tlingits, which means "the people," and his culture.

B. Geography of the Tlingits

The Tlingit Indians are one of seven linguistic groups commonly referred to as the Pacific Northwest Indians. The Pacific Northwest Indians inhabit the coastal area of the watery labyrinth from Prince William Sound in Alaska to the Olympic Peninsula of the state of Washington. This group of indians includes the Salis (Washington State); Nootka, Kwakiutl and Bella Coola (Canada); and the Tsimshian, Haida, and Tlingit of Alaska. The Tlingit Indians are the northernmost group of Alaskan Indians. Their particular territory extends from Prince William Sound to the Queen Charlotte Islands.

C. Structure of the Tlingits

The Tlingits were divided into thirteen subdivisions or tribes, each with its own chief: the Yakutat, Chilkat, Auk, Taku, Huna, Killisnoo, Sitka, Kek, Ku ju, Stikine, Tongass, Ssangha and Hennegas. A census taken in 1880 listed the total population of Tlingits at 6,763. In 1890, there were 4,737. The prime cause of death was disease, most varieties of which were unknown prior to the white man: tuberculosis, smallpox, diptheria, venereal diseases, influenze, measles. It is entirely possible that whole villages or clans were wiped out during this time period; the tribal divisions are not as strong as they apparently were in 1880 when the first census and tabulations were made of clans. A 1960 census lists the Tlingit population at 8,482.

Each of the thirteen tribes was further divided into clans, again each with its lesser chief. For example, the Chilkat tribe, in 1880, had ten clans who occupied four villages, but the principal lodge village of the Chilkats was Klukwan. The Auk tribe, fewer in number, had one clan which occupied one village, Auk Bay, near Juneau. (Auk can also be spelled Auke.)

Apart from the clan divisions, the Tlingits were separated into two lineage groups represented by the Raven and the Eagle, mythical ancestors of all Tlingit people. Also, each clan had its own animal crest, a kind of medieval coat of arms. This crest represented the progenitor, protector, or a vanquished enemy of the present-day tribe. The animals which were used by the Raven division were the raven, the frog, the goose, the sea lion and the salmon. The Eagle group claimed the eagle, the bear, the wolf, the whale and the shark.

Lineage was passed through the mother. If she was a Raven, all her children were of the Raven division. Marriage was permitted only between a Raven and an Eagle; all members of one division were considered relatives and therefore, not permitted to intermarry.

Besides these blood and clan lines, there were further levels within the clan itself. These levels were according to personal wealth. The greater the wealth of the family, the greater its prestige.

II. HIS MYTHS

From his observations of the drama of the changing seasons, from his need of the bounties of the sea, and forest, and from his love of the evergreen forests, the mountains, and the streams, came the Tlingit's philosophy of life and his explanations for his existence and that of the universe. He lived in close harmony with nature. His clothing, food and shelter came from the animals, fish, birds and forests, and his environment and all creatures in that environment were an integral part of his life. Three seasons of the year were spent in fishing, hunting, and gathering roots and berries to sustain him through the damp, dark winter months. Winter, with its enforced isolation, was the time for the repairing of fishing and hunting gear, the working on crafts, and the telling of stories.

The following are but a few examples of some of the myths told by the Tlingit mothers and fathers to their offspring, to be in time passed on to the next generation:

The Birth of the Raven

In the beginning there was a powerful chief who had a young wife of whom he was very jealous. He also had a sister who had ten sons. He killed the ten sons so that they would not inherit his young wife after his death, according to Tlingit custom. 1/ In sorrow for her sons, the sister went into the woods to kill herself. There she met an old man. 2/ He asked her the reason for her sorrow, and when she told him, he said to her: "Go to the beach and find a round pebble; make a large fire and heat the pebble in it; take it out and swallow it. Do not fear, for it will not harm you." The sister did as she was told and she became pregnant. 3/ She built a shelter for herself and waited until her child was born. She gave birth to a beautiful boy child -- Raven. She placed a stone she had received from the old man under Raven's throat, and this stone made Raven invulnerable. Twice a day she bathed Raven in the cold mountain stream, and this made Raven grow fast and strong.

When Raven had grown a little, his mother made a bow and arrow for him. He became an expert hunter and kept himself and his mother well supplied with food, and skins for their blankets and clothings.

In time Raven asked his mother where their relatives were, but the mother replied they had none. But, one day, two slaves of his uncle 4/ came into the woods looking for the remains of Raven's mother. 5/ Instead they came upon the shelter which was filled with food, and there was famine elsewhere. The slaves returned to the uncle and told him of finding the shelter filled with food. The uncle sent the slaves out again to invite Raven to visit.

Raven's mother begged him not to go and told him the story of his dead brothers. But, Raven declared he would go. He took a blanket of fox, marten and caribou, and followed the uncle's slaves. His mother followed him.

When Raven entered his uncle's house and saw the uncle's wife, he became enamoured. The uncle was so jealous of his wife that whenever he left his house he locked his wife into a box which he hung from the rafters of the house. He tied the box up with a peculiar knot so that he could always tell if anybody had untied it.

The cruel uncle set Raven to several difficult tasks, hoping that each task would bring about Raven's death, but Raven outsmarted him each time. In desperation he even tried to cut Raven's throat while Raven slept, but his throat was protected by the stone.

The final task was that the chief wanted squid for his dinner. Wary and distrustful, Raven made himself a small canoe which he carried under his blanket when he went out with his uncle to catch a squid. When Raven stood in the bow of the canoe ready to catch the squid, his uncle made the boat rock so that Raven was thrown into the sea; the uncle returned home in the belief that Raven had drowned. But Raven had taken out the little canoe and got into it. He caught the squid which he took to his uncle and threw it at his feet.

The squid swelled up in size and got larger and larger until it filled the house. At the same time the water rose until there was a flood and all mankind perished. 6/ Raven, however, put on his birdskin, gave a second one to his mother, and together they rose to the sky. There Raven's beak stuck in the sky and he and his mother hung there for ten days while the flood rose high enough to reach his feet. After this the water subsided, and he let go and came back to earth, falling directly on a pile of seaweed. 7/

Another version of Raven's birth

Kit-ka-ositiyi-qa, the first inhabitant of earth, 8/ had several children by his sister whom he killed so that mankind would not multiply. His power extended over all inhabitants of earth and he punished them for their misbehavior by a flood. However, he couldn't destroy they all, because they saved themselves in boats on the tops of mountains where one can still see the remains of the boats and the ropes they fastened themselves to the mountains with. 9/

The sister of Kit-ka-ositiyi-qa hid from her brother during the flood and, along the beach, met a large and handsome man. 10/ She told this stranger her sad story, and he made her swallow a small round stone and promised her that she would bear a son whom nobody could kill. The child she bore was Raven and he grew strong and became a mighty hunter. Raven first killed a great number of hummingbirds and his mother made him a garment of them. Then he killed a large white bird whose skin he put on and he learned to fly.

Then Raven sought out his cruel uncle to punish him. He seated himself on the roof of his uncle's dwelling and waited for him to return from a hunting trip. When his uncle returned, Raven locked his uncle in the house and called upon the waters to rise and drown the evil one while he lifted himself into the air on his wings.

He flew for a long time and finally, when his strength was exhausted, he fell to earth, landed on a stone and was unconscious. This is the origin of all sickness of mankind.

When Raven came to he heard someone calling him, but could see no one. Some land otters were playing nearby, and one called to him and said: "Sit on me and I will take you to the place to which you are being called." "But you will drown me," said Raven. "Do not fear; close your eyes, and seat yourself on me." Raven did so, and the land otter took Raven to a settlement where there were many people. Here he met his mother and his uncle who had become reconciled. Because he was repentant and humble, Raven gave his uncle the power to become the tribal ancestor of the Tlingit clans.

* * * * *

The following story is a continuation of the first version of Raven's beginnings and picks up where Raven fell from the sky onto seaweed, which saved his life:

The Origin of Brooks, Streams and Rivers

Raven went ashore after falling on the seaweed. He was very thirsty but could find no water. He came upon the house of an old man, named Petrel. 11/ Petrel had water in a small box which he always kept locked and on which he sat. Petrel gave Raven some water to drink, but not enough. So Raven employed his wiles to get more water. When Petrel had fallen asleep, he laid dog excrement under Petrel's caribou skin blanket. Raven then woke Petrel up saying: "My friend, you are dreaming and you have soiled your bed; go outside and wash." Petrel, alarmed, went to the seashore to wash. While he was gone Raven drank so much water that it rose up into his throat. Then he flew away and sat on a pitchy tree Petrel was very angry at being tricked, and gathered pitch wood under the tree and kindled a large fire. Raven, who had been white, became black from the smoke. From that day forward, all ravens have been black. Then Raven flew away over all the mountains, dropping water from his mouth. Since that time the brooks, rivers and streams come from the mountains.

Another version of the origin of brooks, rivers and seas

One day Raven, while on the sea in his boat, met Petrel who was also fishing. Petrel asked Raven, "How long have you been in the world?"

Raven replied that he was born in the world before the earth existed. Raven then asked Petrel, "How long have you lived in the world?" "Since the time" answered Petrel, "when the liver came up from underneath." "Then," said Raven, "you are older than I am." While they were talking in this fashion, they were moving away from shore. Petrel, who wanted to show his power and control over Raven, took off his hat and sat on it. At once so thick a fog spread over the surface of the water that one sitting in the back of the boat could not see the front. At this time Petrel separated himself from Raven. Raven began to call to Petrel, "Achkani, Achkani," which means "friend, my friend," but Petrel was silent. Raven called and called but Petrel did not answer. Finally, in tears, Raven asked his companion to come back. Petrel approached saying, "Why do you cry?" With these words, he put his hat on again and at once the gof disappeared. Raven said, "Achkani, I can see that you are mightier than I."

Petrel invited Raven as a guest and they traveled to Tekini Island. 12/ Petrel served his guist many things including some sweet water. The water tasted so good that Raven could not get enough to drink. After the meal, Raven told his host stories of his deeds and the whole history of the world. Petrel, being older, soon fell into a deep sleep over the cover of the well which protected the sweet water. Raven took dog excrement and laid it beside Petrel. He then woke Petrel saying, "Achkani, get up and look after yourself. You do not seem to be well." Petrel quickly went to the sea and began washing himself. Raven hurriedly lifted the cover of the well and drank as much water as he could hold. With his mouth full of water, he changed himself into his raven form and flew through the smoke hole. 13/ But he got caught. Petrel stoked up the fire to smoke Raven as much as possible, and because of all the smoke and fire Raven became black where he had formerly been white -- and from all time on ravens have been black. When Raven finally got loose, he flew away and let drops of water fall on the land. Wherever they fell, there are now springs and brooks; and where larger portions of water fell, there are now seas and rivers.

* * * * *

Origin of the Sun, Moon and Stars

The heavenly bodies were kept by a powerful chief in three boxes which were locked. Raven had heard of them, and formulated a plan to get them for the benefit of his people. The chief had an only daughter whom he loved very much and guarded so carefully that he did not allow her to eat or drink before he had examined the dishes. Raven saw that he could obtain daylight from this chief by becoming his grandson, and he conceived a plan to be born to the chief's daughter. Since Raven could change his form into anything he wished, it was not difficult to carry out the plan. 'He changed himself into a seed and let himself be drunk by the daughter. The result was that the daughter became pregnant. When her time came, the father made a comfortable bed of furs and skins, but she could not give birth. Finally, an old woman led the girl into the woods where she laid down on a bed of moss. At once she gave birth to a son whom no one suspected of being Raven.

The grandfather rejoiced over the birth of his grandson whom he loved even more than his daughter. When Raven grew in understanding he cried so badly one day that nothing would pacify him. Everything, when it was given to him, he threw away, and crying harder than before he pointed to the three boxes containing the sun, moon and stars. To quiet him, grandfather gave Raven the box containing the stars. At once Raven quieted down and began to play with the box. When no one was looking, Raven went to the door and opened the lid of the box, and at once the stars appeared in the sky. Grandfather was very sad but did not scold Raven.

Through the same trickery, Raven was given the box containing the moon, which Raven also released to the sky. At last he tried to get the third box, the most costly of all for it contained daylight. But grandfather did not wish to part with the sun. Raven cried and whined to no avail. Finally, Raven became ill and grandfather gave him the box with orders not to open it. But, Raven got away when no one was looking and returned to earth which was in total darkness.

Raven opened the box containing the sun, but the brilliance so frightened the people that many ran off in all directions, some to the mountains, others to the forest, and some to the water. From those who ran away originated the animals, the birds and the fish.

* * * * *

Raven Brings Fire

Fire was still on an island in the sea and had not yet come to earth. Raven flew there and took a firebrand in his mouth. He started to return to earth but the distance was great. By the time Raven returned the firebrand was almost completely consumed and even Raven's beak was half burned off. Raven let the burning coal drop to earth, and the scattered sparks fell on stones and wood. That is why fire can be obtained from both stones and wood.

* * * * *

The Origin of Thunder and Earthquake

There once lived a brother and sister. The brother's name was "Chetl" which means sound, and the sister's name was "Agischanak" which means a subterranean being. The brother and sister fell in love, but such love was prohibited so they had to part. The brother said to his sister, "You'll never see me again, but as long as I live you will hear me." He put on the skin of a great bird and flew to the southwest into the clouds, but sister climbed a mountain near the land of the Sitkas 14/ and let herself into the hole in the mountain.

The brother, Chetl, comes to Sitka every year to bring news to his sister hidden in the ground. Thunder is the noise of his wings, and lightning is the glance of his eyes. When Chetl is angry he tears whole trees up with his tremendous claws or shatters and burns the forests.

Agischanak, ever since she went under the ground, supports the column on which earth rests, otherwise earth would have fallen over into the sea long ago. Agischanak likes humans because they make fire on the earth by which she can warm herself. She is immortal, never sleeps, and is so strong that even Raven himself cannot overpower her. Raven, often angry at man's disobedience and bloodthirstiness, sometimes wishes to destroy man, tries to lure Agischnak from the column which supports earth. The fights Raven and Agischanak get into are the causes of earthquakes.

* * * * *

The Sun and Moon

According to one version of the sun and the moon and why they never appear together is that the sun and the moon are brother and sister. Sun had a lover, and the two carried on in a most embarassing manner. When sun became a heavenly body, her disgrace followed her, and she constantly tries to stay away from her brother who became the moon. 15/

* * * * *

One story I vaguely remember from childhood was more completely pieced together from my reading. The story dealt with the "Kusch-ta-ka." When I was little, my parents used to travel to the fish canneries during the summer months. Because we had no babysitters, and the canneries were surrounded with woods, my mother, to keep us close to the village, told us to stay away from the woods or "the Kusch-ta-ka will get you." This frightful creature was half-man and half-beast. Children wandering in his home, the forest, were carried off by him, never to be seen again. He makes slaves of all children; the boys must hunt and fish for him, and the girls must cook and care for his half-animal, half-man children. The kidnapped children themselves grow long tails and in time also become half-animal, half-man, and can never return to their people.

The background of the Kusch-ta-ka is that the story refers to land otters who are called the "Kusch-ta people". Land otters have great significance for the shaman, or medicine man. The shaman's great powers are obtained by killing a land otter which has the gift of conjuring (not all land otters do), and the tongue of the gifted land otter contains all the secrets of shamanism.

The land otter, according to legend, is a malevolent animal and is as much human as animal. So, the Kusch-ta people, in order to protect themselves from those seeking a shaman's power, must steal children and make slaves of them.

slaves of them.

No Tlingit, before the coming of the Russians, would kill a land otter because of the belief in its great powers. This belief disappeared after the great hunting expeditions of the fur traders. The fur traders did not appear to be victims of the land otter's revenge and, of course, the profits from the land otter's fur played a great part in dispelling the Indians' fear. But the myth remains.

* * * * *

Footnotes

1/ This Tlingit custom undoubtedly continued until the Indians became Christianized. Biblical tribes had the same custom as well as many American Indian tribes.

2/ "The old man" "the young handsome man" and "Petrel" appear in many Tlingit myths. I could find many myths about Raven and his various exploits, but very little about Eagle who is simply described in one writing as a supernatural helper and protagonist of Raven, and as an incidental character in many others. Eagle is a crest and does not illustrate a legend, although there are legends describing the origin of the crest. It represents either the name of the house of personal name. Indian artists carved a double-headed eagle on a pole in Sitka, to symbolize the Russians rather than the Tlingit Eagle People. Two eagles on a pole in Ketchikan Park are carved in different styles. The more conventional bird represents the Eagle lineage of the Haida owners of the pole and, the other bird represents the Russian eagle. It could be that for the Raven division of the Tlingits, Petrel, the old man, the young handsome man, the stranger, etc., are references to the human form of Eagle, who like Raven was capable of assuming many disguises.

According to legend, Petrel is a secretive person, without beginning or end, older and mightier than Raven himself (in some myths -- perhaps of Eagle origin). In one myth Raven stole the tides from Tide Watcher and prevented her from pulling the tide line in, and Eagle stood on the beach and reported how far the water had receded.

3/ Both this story and the following version make use of the idea of a "virgin birth", that Raven was not born of man. Although I did not find a hsitory of the social law, this idea could be the basis for the custom of children inheriting the mother's lineage

The discrepancies in the two versions of Raven's birth can be accounted for by the myths being passed by mouth from one generation to the next, and from one Raven clan to the next. A little more difficult to accept as being authentic is a myth dealing with the origin of the Sitka Indians for it sounds too much like the Bible version of Paradise. The story is as follows:

There once lived two brothers about whose origin nothing was known. They had a surplus of everything, and all their needs were provided for by the abundance of nature. One day, while walking along the beach together, the younger brother found a seaweed that looked like a cucumber, and he tasted it. When the elder saw this, he told his younger brother that he had eaten forbidden fruit, and that all of nature's abundance which they had enjoyed to the present would be taken from them, and that they must work in order to survive. Both bemoaned their terrible misfortune. Some inhabitants from Stikine (another clan) visited and tried to take the two brothers as slaves. But when the brothers told them about their plight and helplessness and asked for freedom and for permission to marry women from the Stikine tribe so that they could teach them how to live in this world, the Stikine took pity on them and granted the wishes of the two brothers. The two brothers married and had many children and became the tribal ancestors of the Sitka people.

This particular story, written in 1861, came from an old Indian living near Sitka which was the original capital of Alaska and the home of the first Russian Orthodox Church. The old man could well have been telling his Christianized version of his clan's origin.

4/ A little known fact. All of the Pacific Northwest Indians warred upon the neighboring tribes and raided them for slaves. Wealth was measured in slaves. Wealth was measured in slaves, as well as blankets, furs and other material goods.

5/ Indians believed in cremation. Fire and warmth were important to them, and it is easy to understand considering the cold dampness of Southeastern Alaska. It was their belief, too, that undue weeping for the dead would cause the dead's voyage into the other world to be damp and wet. The fewer the tears, the drier the trip.

6/ The theme of a great flood in mythical times occurs in many of the Tlingit myths. Many clans were saved or helped in some way during the flood by various animals. Such beginnings account for some of the animal crests. For example, the members of the Bear clan trace their beginnings to the great flood when their ancestors climbed to the top of a mountain for safety and found they were sharing the mountain top with a bear. The bear did not harm the ancestors and they lived in peaceful co-existence until the waters subsided. The Bear clan's symbol is a totem with the bear at the top, and bear tracks up the side of the pole.

The great flood also is responsible for the differences in speech among men. According to legend, people saved themselves during the flood by riding a large floating structure. When the water receded the craft was stranded on a rock and, when the flood had completely disappeared, the craft broke in two because of the weight of the people. In one half the Tlingit people remained, and in the other was all other people; hence different speech.

7/ Seaweed is an important staple in the Indian diet. It is most often dried in the sun and eaten with seal oil or candlefish oil.

8/ This is the only myth that I could find which referred to "the first inhabitant of earth." Especially interesting is that he is portrayed as a cruel, malevolent creature.

9/ At this time, my knowledge of Alaska's mountain tops is very limited. I do not know if this reference is to actual remains of boats and ropes or if it refers to physical rock structures that resemble the remains of boats and plant vines that look like ropes.

10/ "A large and handsome man" could be referring to Eagle in one of his many disguises.

11/ Again, this could be Eagle in disguise. The kinds of individuals Raven and Eagle are, whether smart, brave, stupid or easily tricked, I believe would depend upon which division of Tlingits is telling the story.

12/ Tikinu Island appears in many stories. Tekinu, which means sea fortification, is a treeless island located east of Sitka Island where the now inactive volcano, Mt. Edgecumbe, is.

13/ The smoke hole referred to in this story is the hole through which smoke is vented. The winter homes of the Tlingits was a sturdily constructed home of planks. The fire, source of warmth and cooking, is in the middle of the house, with a hole directly above to let out the smoke. Fish smoking and meat drying was often done in the house where the meat and fish were hung up from the rafters above the fire.

14/ A reference to Mt. Edgecumbe, an inactive volcano.

15/ The sun is considered poor and the moon rich. An eclipse of the moon signifies that the moon has suffered a loss and wealthy Tlingits on such occasions carry all their possessions outdoors and offer them to the moon. When the eclipse is over, they carry everything back except for a small offering which is left for the moon. A total eclipse means that the moon has lost his way, and the Tlingits then go outside and sing certain songs in order to guide the moon back to his proper place. The spots on the moon are supposed to be two children who ridiculed the moon while they were getting water so the moon seized the children and kept them with him.

* * * * *

All of the myths reviewed were written in the 1850's and later, more than 100 years after contact with the white man and his missionaries. Some of the myths recounted stories which could not have been in their original form. One myth told where Raven encountered a tree made of glass -- and glass could not have been know in pre-exporer days. Several other stories mentioned articles like axes and tobacco; again these myths are undoubtedly garbled versions, and the original stories are lost.

The Tlingit mythology was, from all recorded versions, never as complex as Greek mythology. And, due to the lack of a written language, the mythology was not preserved in its original form. During the past ten or fifteen years there has been a revival of interest in the Tlingit culture but, at best, study now cannot be anything more than a study of a "memory culture". All that the Indian used to record his history on was perishable. The totem in which he carved his history had a limited life, forty to sixty years. Few of the religious items, the hats, masks, paddles and shields, remain; but the stories behind the elaborate carvings are largely remembered.

Archeological study in the area is difficult. Cooking utensils were made of wood and woven grass. Wood was used for carving and hunting. Few stone tools remain. In addition, the Indians for the most part cremated their dead, so there are no burial grounds.

Moreover, according to native tradition, a clan's songs, dances, art work and totems, as well as the animal crest, were the clan's exclusive property to be passed from one generation to the next. It is possible that during the days of disease epidemics whole clans disappeared, and with them, their culture.

III. HIS TOTEMS

The Indians of Southeastern Alaska are most noted for their totem poles. However, the totem poles, as known today, are quite "recent". Originally, when Captain Cook and Captain Gray visited the Tlingit Indians, totem poles were "house posts" and monuments to the dead. The house posts were carved representations of the animal symbols of the house dwellers, and seldom reached higher than the top of the roof. When used as monuments to the dead, the totems were set to the side of or back of the Indian's winter home. The Indians, for the most part, cremated their dead and placed the ashes in the back of the totem in a specially carved niche. The paints used in all carvings were stains from earth, berries and charcoal from the fires. Despite their crude carving tools, the Indians were exceptional craftsmen and artisans. The Tlingit and Tsimshian people were noted for the Chilkat blankets which were woven from cedar bark and mountain goat hair. The Haida and Kwakiutl were premier wood carvers. The Kwakiutl were more active in trading and slaving.

But it was not until after the introduction of white man's tools and paints that the totem pole culture flourished. Totem poles after the 1830's reached heights of fifty to sixty feet, were brightly painted, and contained many more intricate carvings than before.

Totem poles themselves were never objects of religious worship. Instead they served a variety of practical purposes such as preserving clan mythology and representing clan identification. In addition to preservation of lineage, totem pole carvings illustrated a family or clan's history, commemorated a special event, or displayed wealth. While totems rarely depicted individuals, one noteworthy exception was a carving of Abraham Lincoln. This particular carving was commissioned by Chief Ebbetts of the Tongass tribe of Tlingit Indians. For years, surrounding Eagle clans had made war on his people, chasing them from one place to another, until the United States assigned the ship Lincoln to the island. Chief Ebbetts in gratitude to the Great Emancipator had Lincoln's totem erected in the village at a higher elevation than all the other totems. The pole was carved by a Tsimshian artist, named Thleda (the original is now in the Juneau museum). It was carved in the late 1870's or early 1880's and raised over Tongass Village (on Tongass Island).

According to William L. Paul, Sr. whose mother was living at that time -- the so-called "Lincoln Totem" was erected by an Indian chief named Yehl-ji-yi or "Raven-has-it". He was one of the Gahnnuxuddy (Raven) tribe.

Yehl-ji-yi claimed that he was the first Indian to see a white man. He erected the totem to advertise his claim to the world.

The Lincoln likeness is striking, as Yahl-ji-yi asked a soldier for a picture of a white man to aid in the carving. The soldier had only one picture -- that of Lincoln. (Dr. Soboloff explained in his lectures, that the picture was of Lincoln from thighs up -- not a full picture and this is why Lincoln looks so short on the totem.)

As an example of a totem being used for a special purpose, the following story is an example of how one clan's animal symbol was used for the purposes of ridicule. The story goes that a man of the Raven clan gave a potlatch for a rival in the Killer Whale clan in a bid for prestige. A potlatch was a festive social event and was ideally suited for the purposes of displaying wealth. In keeping with this social custom, the Raven man bestowed the usual gifts of value upon his rival and his rival's clan. Unfortunately, the rival became a drunkard and lost his wealth in the process. So, the rival could not sponsor a potlatch and return like gifts according to law. In retaliation for this social slight, the Raven man carved a totem with the figure of his clan symbol, the Raven, shown biting the tail of Killer Whale, his rival's symbol. The totem pole was put on public display, thus bringing shame and disgrace upon the rival and the entire Killer Whale clan, as well as his descendants.

* * * * *

The Tlingit, Haida and Tsimshian Indians, unlike the Aleuts who served as slaves to the Russians, retained their independence and freedom, but it was shortlived. Their cultures flourished for approximately eighty years. The decline reflected many factors; loss of traditional fishing grounds; decimation of the fur bearing animals; disease; alcohol; and, of course, "civilization" with its missionaries. The Indian way of life, as a culture, is gone; but the heritage should be preserved.

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The information for this paper is based primarily upon The Tlingit Indians by Aurel Krause, 1956, and Ketchikan: Alaska's Totemland, by Mary G. Balcom, 1961.

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SUGGESTED RESOURCES

Charts and Maps

- Rand McNally
- Forest Service
- Southeast Marine Navigational Map
- Tide Book
- Outline Map

Bibliography

Handbook

ANACache

Indian Studies Resource Center

Federal Building -- Indian Display -- 3rd floor

Alaska State Library, and other libraries

Art galleries

Alaska State Museum

University of Alaska, extension service, Federal Building

Walter Williams

Physicians and architects

Historical books and speakers

Suggested Resources (cont'd.)

Local carvers

Catalogs -- hunting and fishing

Forest Service

Fish and Game Department

Walt McPherson

Dancers

Display of different types of wood

Human Resources

Contact Indian Studies for current list!

To construct

Games -- matching English and Tlingit foods
bag of skins
jigsaw puzzles
pictures of berries (or real berries)
crossword pubble of Tlingit foods

MODIFICATIONS

Page 29 - 1st Paragraph

Simply and commonly the definition of "Tlingit" is "people".

Page 30

Wild celery -- yaana eit

Page 31

Tlingits never ate crow since it is such a terrible scavenger. Land otter and mink were never used at all, as it was believed that both these land animals possessed supernatural powers which could take possession of a human. When accidently killed, they were ceremoniously put into a crack in a cliff.

Page 38 - 1st Paragraph

One copper or Tinnaa was worth two slaves.

Page 39 - 6th Paragraph

Copper -- Tinnaa

Page 41 - 4th Paragraph

Southern Nootkas practiced the headwrapping.

Page 41 - 13th Paragraph

Called a "ch'een". This style was used by all young ladies. The long hair was combed tightly back to the nape of neck, this was done to keep the young ladies from glancing around to much - which was considered very unlady like.

Page 43 - 2nd Paragraph

Li-g̲aas

Page 43 - 4th Paragraph

Both men and women.

Page 44 - 1st Paragraph

Cooked seal fat, with a stick poked through it, served as a pacifier.

Page 44 - 3rd Paragraph

Placed in seclusion for two years.

Page 45 - 1st Paragraph

Women never had more than one husband.

Page 49 - 9th Paragraph

Usually immediate family put the individual in question away on their own.

Page 56

Grandparents (Lee-lk'w)
Brother - Uncle (Kaak)
Sister - Aunt (Tlaak'w)
Mother (Tlaa)
Father (Eesh)

Daughter (See)
Son (Yeet)
Brother - Uncle (Sanee)
Sister - Aunt (Àat)

Page 61

Kaagwaantaan	Killer Whale, Brown Bear, Wolf, Eagle, Murrelet
Caanaxteidee	Woodworm, Whale, Frog, Raven, Canadian Goose
Daak-léiweidee also Nees.adee	Killer Whale, Shark, Eagle
Shangookweidee	Thunderbird, Shark, Eagle, White Bear

Chilkat (Haines Lower Village)

Lu-kwaax.adee also known as Taa-lkwei-dee. Both clan names coming from their original homelands - Taa l-ku (Thomas Bay) and Lu-k-waax (Duncan Canal), Land Otter, Sockeye, Raven.

Auk (Juneau)

Lée-nei-dee	Raven, Big Dipper (Ursa Major)
Wooshkeetaan	Eagle, Shark

Takou (Salt water, also near Juneau)

Gaa-nax.adee	Raven
Yan-yeí-dee	Wolf

Hoo-nah

Chookaneidee also Xeenee-taan	Glacier, Porpoise, Eagle, Brown Bear
Kaagwaantaan	Killer Whale, Brown Bear, Wolf, Eagle, Murrelet
T'ak-deintaan	Sea Pigion, Frog, Raven, Sun
Woosh-kee-taan	Eagle, Shark
X'at'-ka.ayee	Raven
(?)Koos-kay-tee	Raven

Sitka (Sikline)

Kiks.adee	Frog, Goose, Owl, Raven, Herring
X'at'-ka.ayee	Raven
L'uk-nax.adee	Raven, Sea Lion, Coho, Frog, Devilfish
(?)Koos-kay-tee	Raven
Kaagwaantaan	Killer Whale, Brown Bear, Wolf, Eagle, Murrelet

Page 61 - Cont'd

Hootz-noo-oo (Xootsnoow-oo)
(Killisnoo)

Dei-shee-taan also Naach'ooneidee	Beaver, Raven
Wooshkietaan	Eagle, Shark
Kaagwaantaan	Killer Whale, Brown Bear, Wolf, Eagle, Murrelet
Daak-leiweidee	Killer Whale, Shark

Page 64

Totem pole -- Kootee-yaa

Page 71 - 6th Paragraph

Raven also has ears.

Page 72 - 6th Paragraph

Thunderbird is recognized by the hair on head.

Page 72 - 8th Paragraph

Bear doesn't have the long tail of the Wolf.

Page 72 - 13th Paragraph

Plain whale isn't made with teeth.

Page 74 - 3rd Paragraph

Thunderbird-house screen

Page 76 - 1st Paragraph

Salmon Creek -- Til'heen-ee

Page 81 - 13th Paragraph

People always beachcomb, hoping to find iron. Lucky ones usually became rich.

Page 86

Chilkat Blanket - was first made by our neighbors the Tsim-shian (T'oos-xaan). A young Tsim-shian girl had fallen asleep for several days. She finally awoke with this art of weaving. Her first work was a pair of leggings. Hearing about this the great Kaagwaan-taan Chief Daakwtank went to purchase the leggings, to noblize his son with them. These leggings were slowly taken apart, eventually the art was mastered and became known as Chilkat Blankets (Naaxein). Made of red cedar bark and mountain goat wool - they took two years to complete.

Page 88 - 2nd Paragraph

Moccasins -- Utdoogooteel

Page 91 - In reference to the Language section of this handbook, some of the phrases are represented in the southern dialect and most are written in a phonetic system other than Naish-Story Tlingit Writing System Revised. The following is a revision of the phrases already presented using the above mentioned system and the northern dialect.

1. Waa sá? What?
   Daa sa? What?
2. Waa sá ee yatee? How are you?
3. Tleil waa sá! All right!
   Yak'ei! Good!
4. Yaa nisa, kweingé? Are you learning it?
5. Ya geeyee kadáan! What a fine day!
6. Goo-dei sá yaaneegút? Where are you going? (sing.)
7. Goo-dei sá yaa naay at? Where are you going? (pl.)
8. Dei kwa goot! or Dei gu kwa goot! I'm leaving!
   a. A.aa. Yes.
   b. Li se. Wait awhile.
   c. Daat gaa sawé? What are you going after?
9. Goo-dax sawé? Where are you coming from?
10. Goo sá aa yei i yatee? Where are you staying?
    Yaakw yík. In the boat.
11. Answer if name is called, Heiy! or Daasa
12. Daa sá i too wáasigoo? What do you want?
13. Waa sá i yatee? How are you?
    Yak'ei! Good!
14. Yak'ei! Good! Ku yak'ei xa! Definitely good! (Everyone is definitely good or the weather is good depending on the question asked.)
    Wook'ei. It was good.
15. Gunalcheesh (ho - ho!) Thank you (very much)

Page 92

Haa goo	Come
Na goo	Go

Kinship Terms

Tlaa	Mother
Eesh	Father
Lee lk'w	Grandparent's
See	Daughter
Yeet	Son

Page 92 - Cont'd

Mother's Side		Father's Side	
Kaak	Uncle	Aat	Aunt
Tlaak'w	Aunt	Sanee	Uncle

Heen	Water
Hit	House
X'aan	Fire
Dis	Moon
Tin	Hand
Gúk	Ear
Sha	Head
S'oow	Blue
Neixein-te	Green
T'ooc'h	Black
Dleit	White

Page 93

1st person singular	(Ax̲ eesh)	my father
" " plural	(Haa eesh)	our father
2nd person singular	(I.eesh)	your father
" " plural	(Yee eesh)	your fathers

Lée lk'w	Grandfather - Grandmother
Eesh	Man's father
Sánee	Father's brother
Aat	Father's sister
Áat	Father's sisters female children
Sánee	Father's sisters male children
Tlaak'w	Mother's sister
Káak	Mother's brother
Káalk'w	Mother's brother's children
Hunx̲	Mans elder brother
Shaatx̲	Woman's elder sister
Keek'	Man's youngest brother

Page 94

Dlaak'	Man's sister
Eek'	Woman's brother

SONGS

Songs are considered clan property, much as some families today consider real estate and personal items as family property and are inherited. A clan had to have permission to sing another clan's song. Listed below are five different types of songs that the Tlingits sing:

1. SORROW - The yarn dances are done only by the women. These songs were sung at the beginning of a potlatch (the first part of a ceremony for the deceased). After these songs were sung, the people then went on to happier songs, thus ending the mourning period. Also, women performed the yarn dances when a new tribal house was finished and a potlatch was held.

2. INTERIOR - These songs are called "Trading Songs" because the Tlingits went to the Interior (near Whitehorse and Tok Junction, Canada) and took seal oil, herring eggs, and seaweed to trade for some of the valuable furs and tobacco that the Athabascans had. Friendships developed as a result of this trading and songs were exchanged ensuring long-lasting friendships between the people.

3. LOVE - In these songs, the Tlingits do not come out and say "I love you," as many other people do in their love songs; but, rather, they sing to the opposite clan. For instance, a person of the Eagle phratry would sing a love song to the Ravens.

4. SPIRIT - These songs and dances evolve around the Tlingit Shaman, or medicine man. He was a powerful man and played an important role in Tlingit lives. He could cure illnesses and change bad luck. This dance was usually done by the Shaman's assistant behind a blanket. He usually danced with a headdress on and kept time with the beat of the drum. These songs were usually sung in Haida.

5. TSIMPHIAN - Besides the Interior Indians, the Tlingits traded with the Psimphians, also, and as a result, learned a few of their songs. Most of their songs have a more intricate beat than that of the Tlingits.

Songs were used to pass the history and culture from one generation to the next. They were recorded only by memory.

Songs were regarded as items of trade as well as used for payment of debts. They were always composed by an opposite clan member who was "commissioned" to write the song, and certain people became known as songwriters because of their ability to compose.

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Heller, Christine A., Wild, Edible and Poisonous Plants of Alaska, Cooperative Extension Service, U. of Alaska, 1973, reprint. Good guide for use (or avoidance of) plants found growing in Alaska. Each plant is illustrated, including root system. A short history of plants, and how to prepare them for human consumption.

Holm, Bill, Crooked Beak of Heaven, U. of Washington Press, Seattle, and London, 1972. A catalog of the Sidney Gerber Memorial Collection of Northwest Coast Indian Art in the Burke Memorial Washington State Museum. Black and white illustrations, mostly of Kwakuitl masks. A good section on Haida argillite carving, pp. 86-93. Bibliography, hard back and paperback editions are identical.

Holm, Bill, North West Coast Indian Art -- Analysis of Form, U. of Washington Press, Seattle and London, 1965. Illustrations are splendid. Book shows patterns of shapes, colors, and total design in considerable detail. Excellent for teacher use and for older students. Good bibliography and index.

Holder, Glenn, Talking Totem Poles, Dodd, Mead and Co., New York, 1973. Good readable general book on totems: Children can read.

Inverarity, Robert Bruce, Art of the North West Coast Indian, U. of California Press, Berkeley and Los Angeles, 1950, 1967. 279 large color plates are excellent and detailed. General outline of art, pp. 40-49. Also, sections in text on people, material culture, and social patterns of North West Indians.

Keithahn, Edward L., Monuments in Cedar, revised ed. by Bonanza Books, a division of Crown Publishers, New York, 1973. Lovely color photos; also old photos from many sources. Author has lived in Alaska for 64 years. In simple terms, the author traces the totem from Stone Age times to the Golden age of totems. Handsome book!

Knox, Alexander, Totem Dream, Viking Press, New York, 1972. Title is somewhat mis-leading. An adventure novel -- setting is in the north woods of Canada among Huron Indians. Perhaps interesting for comparison or for Jr. High or High School.

Krause, Aurel, The Tlingit Indians: Results of a Trip to the Northwest Coast of America and the Bering Straits. Translated by Erna Gunther, U. of Washington Press, Seattle and London, 1970. Traces the early history of the Tlingit. Based on original observations of the author and her brother, both geographers, in the winter and spring of 1881-82. Earliest and most comprehensive account of the culture before it was changed by European contact. One of the most valuable source books in the field.

'KSAN, An Exhibition of 'Ksan Art, Published by National Museums of Canada, Ottawa, 1972. "Ksan on the upper Skeena is an Indian Museum and Craft village where old artifacts are displayed and contemporary artists create new arts and crafts based on the great traditions of the North West Coast Indians. Photographs comprise over half of the book, and are very sharp and clear, as well as varied -- there are examples of most of the crafts practiced by the North West Indians. For particularly good examples, see plates 6, 10, 15, 16, 20, 27, 33, 35, 41, 59, 64, 67.

McConkey, Lois, Sea and Cedar, How the Northwest Coast Indians Lived. Illustrated by Douglas Tait, Published in Canada by Brock Webber Printing Co., Ltd., 1973 Clearly and concisely written for children, and very beautifully illustrated. One of the best for the elementary classroom.

Miles, Charles, Indian and Eskimo Artifacts, Bonanza Books, New York, 1962. Primarily a pictorial guide with explanatory captions. Over 2,000 examples of the major kinds of North American native made and used artifacts. Many close-ups which show technical details of manufacture. Readable -- often witty, description of the daily life of the Pre-Columbians and their descendants. See pp. 56, 40, 211, 186, 182, 183 for Haida artifacts, and pp. 40, 51, 110, 126, 160-163 for Tlingit artifacts, also Northwest Coast, pp. xi, 70, 81, 113, 223, 228-9, 43, 145, 150, 151, 200, 201.

"Much About Totems", printed by Western Airlines, 1962. Small pamphlet with map of Southeast Alaska and British Columbia and a concise account of totems in this area. Good for introduction.

Myron Robert, Mounds, Towns and Totems: Indians of North America, World Publishing Co., Cleveland and New York, 1966. Games, pp. 83-4. Villages of salmon and cedar, pp. 74-84. Poles and potlatch, pp. 85-96. Good chapters on North-West Indian culture, clear concise, fairly comprehensive account. Good for introduction. Also contains chronological chart of North American and world events, and a list of books for further reading. Also chapters on Indians outside Alaska.

North American Indian Arts, Whiteford, Andrew, ed., Golden Press New York, 1970. Small paperback book, very concentrated information. Many illustrations and "how to" pages. Excellent for comparison as it deals with crafts of all American Indians. Indians of the North West: baskets, pp. 36-37, 40, 44; textiles, p. 58, 59; applique, p. 96; woodwork, pp. 97-106; stone, pp. 120,123; horn and bone, pp. 127-129, 132; shellwork, p. 136; metal, p. 144, 150.

North American Indian Design Coloring Book, rendered by Paul Kennedy, Dover Publications, New York, 1971. Good comparison of designs of various areas in United States. May provide impetus for design of similar book, exclusively North West coast designs.

Oberg, Kalervo, The Social Economy of the Tlingit Indians, U. of Washington Press, Seattle and London, 1973. Foreward discusses the history of research on the Tlingit Nation. P. viii makes an excellent point: that the description of Tlingit concepts by English words fails to convey exact Tlingit meanings and has thus given cause for confusion in the literature. Anthropologists have thus determined basically how the non-native world will interpret the native mind and culture. The author researched the Tlingit in 1931-32, working mostly at Klukwan. Good resource book, information is detailed and precise, well indexed, charts.

Rogers, George W., Alaska in Transition, The Southeast Region, John Hopkins Press, Baltimore, Maryland, 1960. The author explores the resource economies and politics of Southeast Alaska. A rather technical book, has useful fairly current information. Good index and tables.

Sharples, Ada White, Alaska Wild Flowers, Stanford U. Press, Stanford, Ca., 1938. Each plant has scientific name and common name, also description of plants and locations found. Photos are black and white. Entire area of Alaska included.

Swanton, John R., Tlingit Myths and Texts, Washington Gov't. Printing Office, 1909. First reprinting, 1970. Johnson Reprinting Co. Large collection of myths and texts collected at Sitka and Wrangell in 1904. Some by interpreters -- good table of contents, no index. Raven, pp. 3, 80. Land Otter, pp. 29, 30, 187, 188. Frog, pp. 53, 54, 224, 232, 236, 294. Beaver, pp. 43, 219, 220, 227. Marriage, pp. 53, 187, 203, 206, 236, 237, 238, 239, 242, 245, 247. First War, p. 72. Eagle, pp. 209, 229. Whale, pp. 25, 230. Bear, pp. 220-228. Origin, 165, 173, 25, 52, 176, 180, 229-233, 252, 294, 369.

Swinton, George, Sculpture of the Eskimo, McClelland and Stewart Publishers, Toronto, Canada, 1972. 37 color plates, 770 black and white photos, a complete visual record of Eskimo sculpture from pre-history to the present. Sensitive text traces the environment, history and culture of the Eskimo. Complete bibliography. Excellent source for comparison with the carving done in Southeast Alaska.

Underhill, Ruth, Indians of the Pacific North West, U. S. Dept. of the Interior, Washington, D. C., 1945 (BIA). Many illustrations and pages of graphic activities useful for doing crafts in the classroom. Text is clear and simplified, bibliography is good, information may be dated as to author's point of view.